

IN THIS ISSUE: {THE PEASANT MUSIC OF HUNGARY—By Béla Bartók
{NEW MUSIC IN AMERICA—By H. H. Stuckenschmidt

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Schmidt photo

DUSOLINA GIANNINI



MR. AND MRS. OTTOKAR BARTIK

and their Egyptian entourage, ploughing through the sand-wastes of the Sahara. That joke which seems to have pleased Mr. Bartik must have been a good one. Even the camel is laughing.



BLANCHE MARCHESI,

in the garden of her farm in Touraine, France, where much of her book on singing was written. This volume will be released by her publishers about Christmas time. Mme. Marchesi recently concluded a busy season in both her London and Paris studios, and one of her artists, Astra Desmond, has been engaged for the Covent Garden Opera season. Mme. Marchesi will open her new Paris studio this month.



ADOLFO BETTI,

who has been having an enjoyable summer abroad, dividing his time between work and play. During the first part of July he went on a motor-trip with his brother, his nephews and niece, through Tuscany, Umbria and the Abruzzi, visiting most of the old hill towns. In the accompanying snapshots Mr. Betti is shown (left) at the historical fountain of Pienza, the quaint old town named after Pope Pius II (Enea Silvio Piccolomini), and (right) in the garden of the Villa D'Este (Tivoli). Mr. Betti has also been doing research work for his writings, and will return to New York about October 5.

LIEUT. JOSEPH FRANKEL, conductor of the Municipal Band of Philadelphia, and of the 108th Field Artillery Band, who was recently appointed to lead the latter organization in two concerts before President Hoover. Lieutenant Frankel, early in June, began a series of Sunday morning broadcasts over Station WCAU. For the eighth consecutive season he has been directing the Philadelphia Municipal Band in its customary summer program. (Photo by Kuby-Rembrandt)



YVONNE GALL,

soprano of the Ravinia Opera, with Fougouille, whom she has taught to sing with her, at their daily practice. Fougouille accompanies Mlle. Gall to all performances, whether operatic or concert, and remains very quiet, unless her mistress says "chante." Once Fougouille was pressed into service, when Lucrezia Bori needed a dog to carry onto the stage. Everything went well until Miss Bori, holding him, started to sing. Fougouille also immediately started to sing with the prima donna, but was quickly subdued.



ROSA LOW,

at Villars, Switzerland, where she spent part of the summer. Mme. Low will return to New York soon to begin her concert work.

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German Scientists Demonstrate New Wonders of Electrical Music

Radio Music Congress at Munich Brings Fight of Mechanized Music Against Individual Artist Into the Open—Hindemith Concerto for the Trautonium—Stringless Piano and Pipeless Organs — Bayreuth New Parsifal Bells

BERLIN.—A Congress exclusively devoted to "electrical" music in general and radio music in particular, held in Munich, has demonstrated more forcibly than ever before the progressive mechanization of musical art. Far from being anything like an industrial exhibition, this Congress was organized by the Central Institute for Education and Public Instruction of Berlin; and the participants, aside from radio authorities and leading musicians, were scientists, university professors and the like. Another round in the merciless combat between the machine and the individual artist, which is being waged in the very stronghold of music, was fought out in public, and it looks as if the machine would win.

Divided into two sections, theoretical and practical, the Congress was concerned both with the aesthetics of mechanically reproduced music, i.e., radio, and with the demonstration of new devices which are constantly being applied to sound production. The first part was very largely occupied by a defense of radio broadcasting against the numerous and ever-recurring attacks of the musical profession and the public in general. Dr. Hans Flesch, program chief of the German Broadcasting Company, and Prof. Max Dessoir, of Berlin University, were in charge of this official defense. Dr. Flesch startled the assembled musicians by advocating the advisability of perfecting phonographic recording processes for broadcasting purposes, to replace the actual appearance of artists before the microphone, thus eliminating the human element even more than has already been done.

IT IS PLATO'S FAULT

Running true to type, Prof. Dessoir philosophized about radio music in typically German fashion, advancing the theory that radio music is an approach to music in its purest form and, indeed, a partial fulfillment of the Platonic idea of the art. Other professors joined this eulogy of the radio; Dr. Boffinger, of Stuttgart, averred that radio means the progress of music from its aristocratic to democratic form.

HINDEMITH'S LATEST

The outstanding demonstrations in the practical section were sponsored by Prof. Trautwein, the Berlin physicist, and by Melberger Lertes, inventor of a new electrical instrument called the Mellerton. Trautwein's creation is called the Trautonium, an instrument for which Paul Hindemith has already written a concerto, accompanied by string orchestra. The concerto had its first performance at the Congress and was received with enthusiasm.

The Trautonium which was first presented to the public a year ago, has since then undergone considerable improvements. It is played on a metal slide (a kind of primitive, manual) and can imitate not only the timbres of most existing instruments, but also produce sounds and tone colors hitherto unknown. It also produces an unlimited scale consisting of any conceivable intervals and fractional tones; and it can even pronounce the Italian vowels, a, o, u, e.

ENTER THE TEN-TONE SCALE

Melberger-Lertes' new instrument, the Mellerton, was heard for the first time on this occasion. It, too, gives forth entirely new sounds, but is played on a manual. Melberger divides his octave into ten degrees, thus effecting a strange scale, composed of hitherto unheard intervals, and to the startling tone colors adds equally startling melodic effects.

The audience was partly enthusiastic, partly indignant at this accumulation of monstrous sounds. Both Trautwein and Melberger obviously aim at something entirely novel and revolutionary.

THE PIANO WITHOUT STRINGS

Two other scientists, Vierling and Nerust, direct their efforts rather more towards improving our present instruments by new electrical methods. Vierling makes use of an ordinary piano in which the metal strings are replaced by electrical vibrations. The mere playing of the keyboard produces no sound, a loudspeaker being required to make the instrument audible. The sound-quality of the piano thus becomes less material, is

purified and gains in intensity, both in the direction of fortissimo as well as pianissimo. Moreover, the short sound of the piano can be prolonged, thus assimilating the qualities of the organ or harmonium.

Vierling is also experimenting in the improvement of the sound of ordinary string instruments by electrical devices, and has already obtained remarkable results in an effort to transform the sound quality of a

cheap fiddle into that of an old Italian violin. His idea is that the tone cannot be influenced after it has produced air vibrations. If, however, the mechanical vibrations of a resounding body can be replaced by electric vibrations before the sound becomes actually audible, many novel possibilities of sound-variation and improvement are feasible. Thus he dispenses with the sounding board of the instrument, but places magnets near the strings, transferring the vibrations to a little electrical laboratory which transforms the tone before it is emitted by the megaphone.

Prof. Nerust of the University of Berlin, a physicist of international renown, has also devised an electrical piano which can be played as a harpsichord, a harmonium and a modern piano, ad libitum, and which is also capable of reproducing phonograph records and receiving radio transmissions. Prof. Nerust is already past the experimental stage, and in conjunction with the piano firm of Bechstein and the great electrical con-

cern of Siemens he will bring out his new electrical piano in a handy and practical form, making it accessible to musicians and
(Continued on page 16)

"Billy" Guard Arrives

Promises Metropolitan Opera Audiences Bumper Season

"Billy" Guard, recorded on the first-class passenger list of the Conte Grande as William J. Guard, New York, alighted at the foot of 56th Street and the North River, New York City, with a statement, also his flute, which calmed the elements during last year's Neapolitan earthquake, and undoubtedly with a suit case or two. The statement, which is almost as interesting as the famous flute, told the world that next year will be a bumper season at the Metropolitan Opera. He also said that he found "the usual mid-summer apathy in Southern Europe with regard to music, of course. Unless I am greatly mistaken the Metropolitan Opera Company faces an unprecedented task of assisting its old and many new patrons in finding release from their economic worries." After that he left for his personal quarters, and didn't even have to play a fluted tune to quell the customs agents.

A World Choral Festival

The plan of the Loyal Order of the Moose to hold an international choral festival in conjunction with its convention at Cleveland, Ohio, next year is an excellent one. An invitation has already been issued to all of the representatives of foreign nations in Washington, including an offer of \$25,000 in prizes. Such a festival should stimulate choral singing in this country.

Salzburg's 1931 Music Festival Attracts World Wide Attention

Tremendous Throngs Hear Opera at Its Best—Symphonic Programs Also Beautifully Given

SALZBURG.—The 1931 Salzburg Festival is, if memory serves right, the eleventh one in the annual series. From modest beginnings in 1920, when the festival menu consisted more or less exclusively of Reinhardt's Jedermann production, to the 1931 repertoire, is a far cry. This year's bill comprised no less than eleven different operas, three dramatic plays, ten symphonic concerts and any number of chamber music concerts, Serenades, church concerts and several minor affairs.

THE TOWER OF BABEL

With the 1931 Festival, Salzburg has indeed stood its crucial test. In the midst of a World's crisis of unprecedented dimensions, amid economic and political strife such as we have not witnessed since the 1914 catastrophe, Salzburg has managed to be more "cosmopolitan" than in any of the preceding festival years on record. With the German element kept away by the ominous "100 marks exit tax" and other, graver troubles, Americans, English, French, Scandinavian, and notably Italian visitors have more than made up for the deficiency; not to speak of the vast number of Austrians who have flocked to the quaint Mozart town. The list of "those present" is formidable: Salzburg in 1931 is the rendezvous of the world's globe trotters, social, musical, literary and otherwise. All those who count in the art world, are here, and the coveted "crowned heads" besides; they all stand out prominently against a huge background of the less distinguished "also rans." The 1931 festival is the most convincing proof—if a proof is needed—that the Salzburg festival scheme has come to stay.

THE ENSEMBLE PRINCIPLE

The guiding principle of the Salzburg

festival is not that of "surprise"; rather one of steadiness and constructiveness safeguarded by the presence of an established, well-rounded ensemble: that of the Vienna Staatsoper. The men at the helm change little, and they are this year again virtually
(Continued on page 16)

Los Angeles Keenly Interested in Opera Written for Birthday Fete

Premiere of American Woman Composer's Work a Feature of City's 150th Birthday Celebration—Notable Musical Programs Planned For Ten-day Festivities

LOS ANGELES, CAL.—Martial and sacred music accompanied the founding of Los Angeles 150 years ago, and music of military and religious nature, music of stirring romantic drama and light-winged of foot is accompanying daily the ten-day birthday celebration enjoyed in the great metropolis of California Southland.

If any of the arts were to predominate during this colorful commemoration, to music this honor has been accorded properly. Since the early tolling of mission bells, since the plain-chant of the padres, since drums and fanfares of Spanish dancers, since the flutes and tom-toms of Indians and the gay tinkling of Spanish guitars a century and a half ago, the City of our Lady of the Angels has resounded with music.

Not surprising, then, that this western community ranks today with the leading cities of the East as a center of music, and

one of the chief events of the Fiesta birthday fete will be the premiere of an opera written especially for the occasion.

"Los Rubios" has been composed by Mary Carr Moore, prominent American woman composer, of this city, the libretto likewise coming from the pen of a resident artist, Neeta Marquis, well-known story-writer, who knows well the history of her native state and has drawn on actual incidents for the action of the three-act score, which begins with an impressive orchestral prologue. In fact, the scene is laid in Los Angeles of early settler days.

Prepared under the auspices of the Playground and Recreation Department of the city of Los Angeles, with choruses and dancing ensembles trained at the several playground centers, the opera, which is financed by the Fiesta Association, and is to be pro-
(Continued on page 10)



MRS. MARY CARR MOORE,
of Los Angeles, who wrote the opera, *Los Rubios*, based on early California history.



BANDA SINFONICA DE POLICIA, THE POLICE BAND OF MEXICO, sent as a gesture of friendship to La Fiesta de Los Angeles by the president of Mexico, pictured as it played on the steps of the Los Angeles city hall. The concerts of this well known band, under the direction of Velino Preso, are a feature of the celebration.

NEW MUSIC IN AMERICA

By H. H. Stuckenschmidt

RECENTLY, apropos of the first performance of George Antheil's "Transatlantic," the theme "American music" has again become a topic of acute discussion. Critical opinion was rather unanimous regarding Antheil's opera; it declined to accept the work. No objections can be made here, for the opera actually missed its mark. But that which was said, incidentally, regarding America and American art, proves how badly we, in Germany, are informed in respect to cultural life in America.

The United States is a country without indigenous art-traditions. Up to the present (if we choose to look aside from Whitman's poetry and MacDowell's music) they have not brought forth any artistic values worthy of discussion, notwithstanding the fact that, for about a century, they have been consuming art and especially music in gigantic proportions. But it has been almost exclusively art imported to them from Europe. The fact that, until recently America has been artistically unproductive, has established the prejudice that it must ever remain so. We forget, however, that the spiritual condition of a people is more or less dependent upon its industrial life-forms, that art can only come into being when the forces working towards art's ends have become free, when the monotonous process of economic development has come to an end. American youth has been brought up even in our day almost entirely through the ideals of business, of practicality, of able citizenship. The church has looked to its occasional spiritual wants; sport has absorbed the surplus corporeal energies. For the interest of art little or nothing has been left. In addition, art has been considered a pleasant but totally useless occupation with which a sensible man ought not to concern himself professionally.

Modern America is beginning to advance beyond this point of view. With a consciousness of the history of the native land grows the consciousness for independent spiritual expression. The desire for culture belongs today to the strongest instincts of the educated American. We have seen that science alone cannot bring forth culture. In America talent is encouraged wherever it may be found through scholarships, prizes and public honors. For the past two decades American youth has developed a feverish activity in all departments of art. Literary

results are too well known in Germany to require mention. Of musical achievements little or nothing is known.

About a year ago I referred in these columns to a collection of new American music which Henry Cowell edits in the form of a quarterly under the title "New Music." The works we find here are almost entirely of an experimental nature. In esthetic radicalism they are far ahead of our European vanguard works. Even where they bear the stamp of pure speculation they are not to be lightly considered, for they speak of an almost fanatic, most optimistic attitude toward new forms.

This attitude seems to be characteristic of the young musical creators in the United States when they have not bound themselves to the popular song-hit style or to the tonal film. It strengthens our conviction in the experience we have had with new music; namely, that the unsophisticated listener responds more readily to this form of music than does the one burdened with classic-romantic traditions. The American brought up entirely in the specific spirit of the new world cannot accept with implicit belief and faith the discipline of traditional European music, the product of an organic development of centuries. It is most natural that he should begin where the European has finally arrived; with the crumbling of traditional esthetics, with chaos.

The foundation of our musical folklore is entirely different from that of America so that even our musical forms cannot be said to be prototypes for the United States. Even the simple forms of jazz—simple when compared to higher musical art—differ harmonically and rhythmically from our lighter musical forms. Its melodic conception, prob-

ably founded on primitive negro songs, hardly adapts itself directly to the European sense of music.

It would hardly be fair to expect masterpieces from the youth of a country without art traditions, a youth just beginning to prove its strength and capabilities. We should not measure the formal structure of their works by the same standards as those applied to European composers. What we can judge is principally the degree of talent and artistic conception portrayed. And the works with which we shall concern ourselves for the moment, prove both qualities to be present.

George Antheil who, from work to work, is proving himself to be the most individual personality of this Yankee vanguard, is better known in Germany through his somewhat daring theoretical works and futuristic treatises than through his music. Eight

years ago he gave a few concerts of original works in Berlin which at that time had an astounding effect, but today are forgotten. In his programmatic tendencies he stood in 1922 close to the German "constructivists" whose love for mechanical rhythms in the categorical determinations of forms he shared. His music juggled with sounds and meter taken from the machine-age; it conceived the syncopated outbursts of jazz as mechanistic movement and made this "musical conception of our time," this character of movement in tonal language, superior to all the other means of composition, to sound, melody, or polyphony. This fanatical idée-fixé had a strong and absorbing effect at the time. It was the direct opposite of that which the German expressionists brought to vogue in music. Through his semi-refined and semi-barbaric rhythms Antheil aimed at

direct rather corporeal effects. The highly developed cerebral tendencies, which in 1922 were exemplified in a too self-ingratiating manner, seemed to him little expressive of the time. He opposed this tendency with the whole vitality of his robust ideas; he bluffed occasionally too, through outward show, which made him appear a charlatan to superficial observers.

But a few years later German music went the same way while Antheil advanced over hill and dale far ahead. In Paris, where he has taken residence, he belongs to the first consistent classicists having passed through this transitional stage that he might assemble and revise the manifold elements of his compositional talent in a "romantic," entirely American, opera. But with all the refinement of his musical diction he has remained a childish barbarian; that is his strength. He has conceived the folklore significance of the New World and in this he is the first legitimate American musician; Indian, Negroid, Spanish, Slavic influences combine in his music to make an uncanny language.

Henry Cowell as a composer for the piano has touched upon Antheil's spiritual path. In contrast to him his point of departure is always the objective sound. Even when he applied his famous chord-complexes, the "tone-clusters" which are played with the arms striking the keyboard, he is not concerned about percussion effects, with rhythmic fortissimi, but with acoustic formulas. His art, the discovery of new sound-revelations, often showing stupendous imagination, has a thin effect because the rhythmic impetus is lacking. As an incentive, moreover, as the most touching prophet of new music which the States have yet brought forth, we cannot estimate him too highly.

In 1915 there appeared in the Fischer edition in New York a sonata for violin and piano, which, in harmonic substance, is the most radical to which modern music (including Schoenberg) has yet given birth. The author is Leo Ornstein not a born American, but who, as a child emigrated from Russia and has been ever since a resident of America and spiritually one of the American vanguard. He was the first to bring the then new works of Schoenberg to America, before the war, and has always dedicated his excellent pianistic capabilities to the most modern music. In style his earlier works tend toward the restless de-

(Continued on page 22)

GREATER Hungary, as it was before its dismemberment, was one of the greatest territories for the study of musical folk lore in the world. Its twenty millions of inhabitants comprised song-loving Magyars, Romanians, Slovaks, Ruthenians, and Jugoslavs, distributed sometimes in sharply defined settlements, but for the most part in promiscuously blended masses. The majority live in rural obscurity, and they all adhere to their ancient traditions and customs almost untouched by the modern culture of Western Europe.

It is not to be wondered that an indescribably rich and manifold treasure of folk melodies was to be discovered in almost every hamlet by the diligent searchers, but curiously enough the most ardent and enthusiastic seekers of these were the master revolutionary and ultra-modern composers of Hungary, people whose own works consist of the most intricate music hitherto created. "How," does one ask, "can these iconoclasts be fascinated by the simple country airs of their country? How is it that they of all the native musicians turn to the most primitive manifestations of national art for their inspirations?"

Let me point out above all that the results of the most modern musical efforts often bear certain signs of the music of earlier days (for instance, the revival of the fourth and fifth parallels). Furthermore, in the search for the novel, the unaccustomed, the outstanding we do not only outpace our times but retrace our steps into centuries long passed. And true peasant music is naught but a faithful portrayal of a musical culture that has long sunk into oblivion. The national psyche is its mirror; it deforms, or rather, perfects the remnants of such musical culture, compresses it, re-figures it, develops it, and welds it together with elements of more modern music culture. Thus does the style, or the various styles, of peasant music arise.

It is nevertheless remarkable that the average musician lacks comprehension of true peasant music in like measure as he does of the most complicated mesh of modern dissonances. A plain old rustic melody to him sounds incomprehensibly modern because his ears are not greeted with the comfortable and well-known tonic-dominant variants of the major and minor scales, but by Doric, Lydian, mixo-Lydian and other remarkable and strange series of tones. And to this is added the freest of rhythm; not the hackneyed sequence of but one kind of measure, but a rubato recital with the strangest coloratures; sometimes four or five variations in a measure within one short melody. Truly difficult to understand!

But to the true musician these melodies

THE PEASANT MUSIC OF HUNGARY

By Béla Bartók

stand for absolute bliss; he is ever on the look-out for things unusual, surprising, new.

The external conditions of his investigatory work already serve this end. He leaves his comfortable city home, spurns the upholstered railway car, and sets forth on a bone-shaking rustic vehicle through hilly roads to some remote village as far distant from a railroad as possible. How often do these hamlets even lack a school, a clergyman, not to mention an inn. He takes up his abode in a peasant hut, lives in the same room as the entire family and instead of in a bed sleeps on straw or a wooden bench. And then alone do his labours begin—decidedly difficult at first. How can he induce the peasants, the women folk who are the best medium for his purpose, to begin to sing?

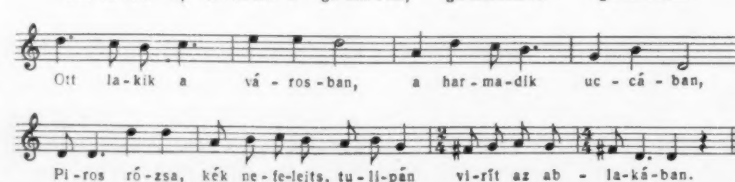
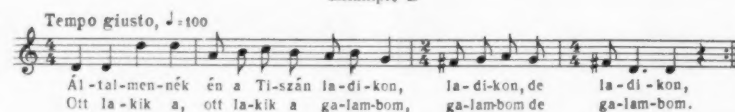
The peasantry as such is always somewhat suspicious of a townclad "gentleman," for in the past it has suffered greatly under the prepotency of the governing classes. The first woman we visit fears that perhaps the "gentleman intends to levy some new tax on our village melodies;" the next one "has no time for such useless things." A third advises

us to come again on Sunday. And on our appearance on Sunday, we are informed that they have to "go to Mass, to Litany." The girls are too shy to sing to strange city-folk, and often one is compelled to flatter some village beauty for an hour or so before she consents to sing one little strain. Her voice shakes as she raises it . . . but the ice is broken at last. The melody is set down, the words are noted, and now for the phonograph. But a new difficulty now arises. Fears are voiced as to whether one's "soul will not be bewitched by this devilish thing with the great mouthpiece." This obstruction is finally overcome, the song recorded and immediately reproduced for the benefit of the public at large. Indescribable astonishment and rapture of the crowd! "How is it possible?" "Why, that's her own voice coming out of the devil-machine." "Oh, I want to sing into it, too, as well as she," and now matters are well under way. The wildest rivalry ensues: everybody wishes to hear his "own voice" sound forth from the apparatus. Work is kept up at a feverish speed until midnight—the people never tire.

Example A



Example B



How often in winter-time does the feeble flame of the tiny oil-lamp flicker out and die away for want of oxygen in the low, crowded room; the white-washed walls are beaded with the exhalations of the inmates, yet the student rejoices, for to him these trivial drawbacks mean a rich harvest.

After a week or two of hard labour we return to the monotony of the large city, refreshed and abundantly burdened with some hundred melodies. And now begins the more difficult part of the work. Absolute exactitude is imperative in the noting and metronomising of the phonograms, clear copies must be made of the material and scientific investigations entered on.

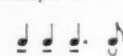
So far as Hungarian peasant music is concerned, I should like to set down a short survey of the deductions.

Taken as a whole it can be divided into three classes: 1. Old Melodies. Probably primary airs of the Magyars in all likelihood even bearing traces of Finno-Ugric (Asiatic) music-culture (especially so with the Székely Magyars in Siebenbürgen). These are sung generally in a free rubato with more or less floriditas, and sung only by the older generation in a low croon. The following instances of this kind coming from Siebenbürgen reveal remarkable pentatonic changes. (See Example A.)

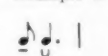
2. Melodies originating from West-European influences, probably transmitted by Checho-Slovaks. These held in dance rhythm (principally in major and minor scales), are sung by all generations and have manifold types of melody.

3. Melodies of newer and modern origin; sung solely by the young folk, dance rhythm. This class represents the newer musical culture of Hungary which is in full flower at present, and which varies continuously almost before our very eyes. To characterise it, I may mention that the rhythm adapts itself to the metre of the wording, and usually consists in combination of (C) and (D)

Example C

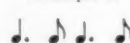


Example D



wholly setting aside the combination (E).

Example E



This class of melodies has a tremendous influence on the present-day peasant music of the Slovaks and the Ruthenians even ex-

(Continued on page 22)

THE word conservatory originated from the Italian word "conservare," for the first institutions of this kind were designed to propagate and to "conserve" the musical arts in all their purity of form, nobility and energy of style, fullness of harmony, rhythm, and to reconcile old traditions to new ideas—the ideal with the real.

As every new movement must have some vital force behind it, so it was that the founding of the first conservatory was made possible by the noble sacrifice of one man. During the first half of the 16th century there lived in Naples a Spanish priest Giovanni di Tapia, whose pious, philanthropic impulses made him desire to found a school of music where orphans could live, study and complete their musical education. The great problem lay in raising funds. Father Giovanni tried many projects to interest someone, but as an ultimate resource adopted the heroic resolve to go begging from house to house and from country to country until he should have sufficient money to found his school. It is recorded that for nine years this self-sacrificing man submitted himself to terrific hardships, returning to Naples to



NICOLÒ JOMELLI,

One of the first Italian composers to enrich harmonization of the orchestra. To him Father Martini wrote his famous words of prophecy for the future of the opera—"But the plain and unlearned will have noise, otherwise they fall asleep—Have recourse to the horn, the drum, the cymbal, and the trombone. This will awake them, throw them into raptures and they will shout Viva il Maestro!"

build his conservatory in 1537. The school was called St. Maria di Loreta. Father Giovanni lived only long enough to see his work begun. Weakened by his efforts, he soon died and was laid away in the conservatory chapel by his grateful adopted children.

The school, assured of permanence by the government, soon grew so large that a new and better one was established, to which were called the finest masters in Italy. Other conservatories followed which permitted a more general attendance.

True to the ideals upon which they were founded, these conservatories developed within themselves certain ideas of musical composition. Instrumental music "per se" was a little cultivated art in those times, all musical consciousness centering about the art of singing. Especially is this true about 1650, after the invention of the melodrama, when the impersonal polyphony was replaced by expressive music for the single voice. The Neapolitan schools however did not take the music drama in its entirety when the simplicity of the early Florentine music was replaced by the pompous showing spectacles of the Venetian theaters, and held aloof from what they called Venetianism. It was not until Apostolo Zeno produced poetic compositions for the lyric drama, making it more intimate, smaller and more human in style, that the Neapolitan composers began to take active part in the producing of operas. When Metastasio, Italy's greatest author of lyric tragedy gave composers a still richer foundation for their works, the melodious music of the Neapolitan schools entirely eclipsed all earlier forms of music, in creating a new sort of music drama called an opera very different in principle and practice from either the Florentine invention or the Venetian spectacles.

The dramatic music of the 17th century had exhausted the efforts to produce the difficult, new and extravagant; the Neapolitans were content to portray the more simple and idealistic sentiments, expressing them in unaffected truthful accents. All excess agility, except in especially designed bravura passages, were reduced to simple

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

CHAPTER XI

The Principles of Writing Opera Established by the Neapolitan Conservatories

[The first chapter of this interesting series was published on July 4.—The Editor.]

turns and appogiture. The singers reflected the musical art of these composers, by substituting grace, elegance and pathos for the more brilliant and passionate interpretations of the previous epoch.

A well known operatic dictionary gives a list of about 17,000 operas produced from the years 1590 until 1900. Of these the largest percentage were composed under the

to be regulated to musical measure, but was regulated by the natural tempo of the words, the accented syllables being held longer than the unaccented. The modulations were in strict coherence with the meter of the poetry.

Another form of recitation was the accompanied recitative. When there appeared a passage of poetry in which the mind of the speaker was agitated by a rapid suc-

dungeon—a type of composition then called imitative music. (The accompanied recitative, it must be added, is a form of dramatic music most commonly used for entire operas by modern composers—and often for lack of genius to write an air! Many a burdensome hour might also be shortened by a quick disposal of unimportant subject matter by a re-adoption of the simple recitative!)

As to the airs; there were several kind, the "Cantabile" or "Sung" air; "Portamento" or noble; "Mezzo Carattere" or mixed style; "Bravura," or brilliant air; "Aria Agitata," and the spoken or "Aria Parlante." A short symphony used the motives of the airs to introduce them, thus drawing the attention of the audience and preparing them for the more important parts of the opera.

The "Aria Cantabile" is explained by its name. It was a melody to be sung, which gave the singer full opportunity of displaying the best of his powers, voice, feeling, taste or fancy. The motion was slow and the expression bordering upon sadness, but of a tender kind, pleasing to dwell upon. To interpret a cantabile the singer was advised to possess a fine voice, of a sweet and plain-



DOMENICO CIMAROSA

whose genius embraced both tragic and comic styles. His serious vocal music has strong, noble simplicity, and beautiful melody, but his lighter music is of much enchanting gaiety not to be equalled even by Mozart. He wrote about eighty operas.

DOMENICO CIMAROSA,

principles of operatic composition taught by the Neapolitan school. For the reason that only a few worthy samples of the earlier part of the 18th century are now printed, I shall devote the rest of this chapter to a discussion of the ideas of dramatic-musical composition which were used in a more or less pure form for a period extending from 1700 to 1850.

The opera was considered as the union of music, poetry, pantomime and scenery. It was not designed to be realistic, for in real life speech and not song is the medium of expression; nor was it entirely artificial, its design having been a compromise between that which is noble, beautiful and poetic with that which is natural and real. All prosaic characters were avoided or given to minor parts, and musical parts designated to those characters who had to interpret sentiment of a lyric nature.

The first great divisions of vocal music for the opera were that of the recitative and the air. When the poetry contained one thought, sustained for any length of time it became a proper subject for an air, for it was then possible to compose a musical motive to express the sentiment of that thought. When, however, parts arose which were unsuited for musical expression, but which were still necessary for the unfolding of the plot, a system of simple recitation was invented called the recitative. Simple narration of facts, questions, thoughts which contained neither passion nor sentiment can never become fit subject for music, and yet if spoken lead to an unhappy mixture of prose and poetry which destroy the unity of the drama. The recitative met this problem by using a succession of notes modulated according to the laws of harmony, accompanied by chords of a single instrument to aid the voice. The simple recitative, although divided into bars, made no pretense



FRANCESCO PROVENZA (1640-1704)

one of the greatest composers of the Neapolitan School before the time of the Scarlatti. He taught at the St. Maria di Loreto Conservatory.

tive kind, great sensibility that he might express the sentiment truthfully, and good taste in order to ornament the melody.

An example of poetry suited for a cantabile air—

Frena le belle lagrime
Idolo del mio cor;
No, per vederti piangere
Cara, non è valor
Ah non destarmi almen
Nuovi tumulti in seno;
Bastano i dolci palpiti
Che vi cagiona amore.

—Metastasio.

Translation

(Cease those gentle tears, my soul's idol; If I see thee weep, my fortitude forsakes me. Ah, forbear to awake in my bosom new tumults; the soft palpitations are sufficient which love causes there already.)

The Cantabile was the most elegant form of music, uniting as it did beauty and truthful expression. Two examples of the cantabile found in modern repertoire are the "Casta Diva" from Bellini's Norma and "Una Furtiva Lagrima" from Donizetti's Elisir d'Amore.

The Aria di Portamento, next to be considered, must in no way be confused with the mark of expression called by the same name, which is a binding of one note to another. The portamento style was the most sublime, noble and dignified vocal expression, whose music portrayed grandeur and sublimity, the vocal part usually being bold, striking and unexpected in its effects.

(Continued on page 24)

In Next Week's Issue

SOME POPULAR INDIAN INSTRUMENTS

By Lily Strickland

YOUR RADIO AND MINE

By Helen Redington

San Francisco Festival Concert Given to Raise Funds for Symphony Deficit

Special Program Presented at Dreamland Auditorium Proves Outstanding Due to Fine Musical Offerings and the Return of Alfred Coates as Honor-Guest Conductor—Mishel Piaastro, the Soloist, Bids City Farewell

SAN FRANCISCO, CAL.—Among the numerous music performances during the summer months, the Festival Symphony Concert, given at Dreamland Auditorium, September 2, proved outstanding in point of interest due to the fact that it marked the return of Alfred Hertz in the role of honor-guest conductor of the San Francisco Symphony Orchestra, the orchestra of which he was regular director for a period of over fifteen years, and it provided Mishel Piaastro, concertmaster of the San Francisco Symphony, with the opportunity of playing his farewell solo prior to his departure for New York.

The purpose of this Festival Concert was to raise funds that the Summer Symphony Association might be able to erase at least a portion of the deficit which has accrued during the past two years. Dreamland Auditorium was packed to its capacity; conductor, soloist and orchestra donated their services to the cause. Because of the generous cooperation of the public and musicians it is good to report that a sufficient sum of money was realized to assure the Summer Symphony Association of a bright future.

To say that Alfred Hertz was the recipient of a warm welcome as he stepped on the stage, would be putting it mildly. San Francisco really loves Hertz both as a man and an artist, and the demonstration upon this occasion was but a repetition of the many such manifestations of sincere esteem and respect accorded him in the past. Never was the San Francisco Symphony Orchestra in more brilliant fettle than at this concert. The way the players yielded to Hertz' authority was exemplary.

Mr. Hertz' program was extremely interesting although popular in vein. His reading of the Tannhäuser Overture, Beethoven's Fifth Symphony and Respighi's The Pines of Rome was a revelation.

That master of the mechanics of the bow and strings, Mishel Piaastro, chose Lalo's Symphonie Espagnole wherein to play his

San Francisco farewell. There is in his reading that high emotional quality that some connoisseurs have termed "soul," others call it "temperament." His phrasing is aristocratic and his interpretative inspiration is born of the heart and the intelligence of his persuasive mentality. C. H. A.

Musicians Benefit Concert Given at Hollywood Bowl

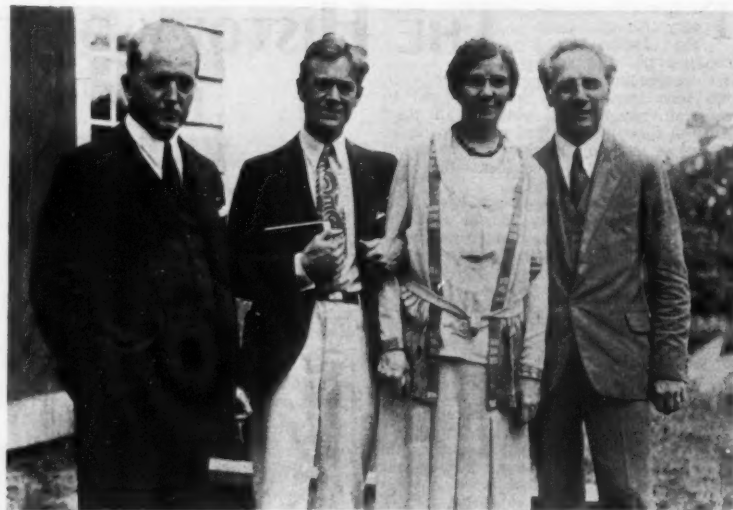
Heifetz, Rodzinski and Philharmonic Orchestra Join Forces for Unusual Program

LOS ANGELES, CAL.—The Bowl was filled with cash customers on the night of September 1, and the well balanced program was given with love and heard with intense interest, as the cause was a most worthy one, and the soloist one of great note. As all participants gave their services, a splendid sum was realized.

To be able to hear Heifetz for fifty cents undoubtedly brought out many, who might have remained at home. During the playing of the Brahms Concerto a stillness that could be felt, was most apparent. The orchestral score is almost a symphony in itself, and Dr. Artur Rodzinski brought his profound musicianship into full play, the result being unalloyed delight. It was an evening of music long to be remembered by all who were present. C. B.

William Hain Sings at Southampton

William Hain, tenor of the New York Opera Comique, gave a recital on September 3 at the Southampton home of Mrs. John E. Berwind. His program included operatic arias, lieder, and groups of French and contemporary American songs. He was accompanied by Ralph Douglass. A reception and tea followed the performance.



BERKSHIRE PLAYHOUSE TRIO.

Left to right: Emmeran Stoeber, cellist; Frederic Tillotson, pianist; Katharine Frazier, director of the Playhouse in the Hills, and Hugo Kortschak, violinist.

Berkshire Trio Ends Series

The Berkshire Playhouse Trio—Frederic Tillotson, piano; Hugo Kortschak, violin, and Emmeran Stoeber, cello—gave a special program on August 26 for Mrs. Franklin Roosevelt, following the conclusion of their successful series of concerts at Cummingtown Hill, Cummingtown, Mass. The programs follow:

Sunday, June 28—Dvorak, Dumky Trio; Beethoven, Trio in E flat major, Op. 1, No. 1; Franck, Trio in F sharp minor, Op. 1, No. 1.

Sunday, July 5—Mozart, Trio in G major; Tcherapine, Trio, Opus 34; Smetana, Trio in G minor, Op. 15.

Sunday, July 12—sonata recital, violoncello and piano. Beethoven, Variations on a theme from the Magic Flute; Richard Strauss, Sonata in F major; Brahms, Sonata in E minor.

Sunday, July 19—Brahms, Trio in C minor, Op. 101; Bloch, Three Nocturnes for Trio; Beethoven, Trio in B flat major, Op. 97.

Sunday, July 26—Schumann, Trio in D minor, Op. 63; Rameau, Trio—Concert No. V; Lekeu, Trio in C minor.

Sunday, August 2—sonata recital, violin and piano. Brahms, Sonata in A major; Bach, Sonata in G minor; D'Indy, Sonata in C major.

Sunday, August 9—chamber music for quartet

and quintet. Brahms, Piano Quartet in G minor; Franck, Piano Quintet.

Sunday, August 16—piano recital by Frederic Tillotson.

Sunday, August 23—Beethoven, Trio in E flat major, Op. 70, No. 2; Leclair, Trio Sonata in D major; Ravel, Trio in A minor.

Mr. Kortschak left September 6 on the SS. Bremen to prepare some of Mrs. E. S. Coolidge's chamber music concerts in Europe. In Moscow, Budapest, Graz, Frankfurt and Oslo he will conduct works for chamber orchestra by Hindemith, Malipiero, Conrad Beck and Respighi.

Organ Recital at Syracuse University

Albert Tennant, organist, pupil of Dr. Parker of the university faculty, recently gave his graduating recital in the hall of John Crouse Memorial College at Syracuse University. Mr. Tennant played Passacaglia in C minor (Bach), Sea Sketches (Stoughton) and numbers by Vibbard, Yon, Karg-Elert and Widor.



First Recital This Season—Boston, Jordan Hall, Nov. 12, 1931
New York Recital—Carnegie Hall, Nov. 16, 1931

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AMERICA—HIGHLIGHTS OF LAST SEASON—EUROPE

OLIN DOWNES, *New York Times*, Nov. 3, 1930.

"There is no question that he has unusual talent and the instinct of the born virtuoso. A young man in his mid-twenties, he has much musical feeling, an extensive technique and a native capacity for the piano. He was thoroughly master of the situation and genuinely impressive. His program showed that he does not think in hackneyed or conventional playing. Carnegie Hall was filled with an audience of thousands."

FRANCIS PERKINS, *New York Herald Tribune*, Nov. 3, 1930.

"Mr. Sukoenig is an able pianist; his work gave an impression of color as well as vigor, and also of that valuable factor known as temperament. He met the technical demands with no little virtuosity."

New York World, Nov. 3, 1930.

"He showed us an ingratiating touch, a decidedly musical intelligence. His technique was brilliant."

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"In the very first measure we became aware that we were dealing with a genuine artist. He is truly an important pianist."—*Neueste Nachrichten*, Oct. 7, 1930.

BERLIN

"Sidney Sukoenig was rewarded with a very great and well-earned success. Musically warm-blooded, and in every technical respect a virtuoso, he is one of those artists who know how to fascinate their listeners."—*Allgemeine Musik-Zeitung*, Mar. 7, 1930.

VIENNA

"We rejoice in our musical acquaintanceship with Sidney Sukoenig. He is above all an artist of beautiful touch and a master of legato melodic lines."—*Tageszeitung*, Oct. 10, 1930.

DRESDEN

"Sukoenig is positively one of those pianists whose names one must remember."—*Saechsische Volkszeitung*, Oct. 10, 1930.

LONDON

"At once aroused interest; executive musician out of common run."—*Morning Post*, Oct. 18, 1930.

Steinway Piano

The Opera Season at Verona

VERONA, ITALY.—Opera al fresco in the romantic setting of the ancient arena has brought thousands to the annual festival of Verona. The preparations of this season have been upon a much larger scale than preceding years and a cosmopolitan audience has applauded the realization of magnificent scenic effects, an excellent chorus, well chosen casts, and a large orchestra, under the able baton of Maestro Del Campo.

It was an audacious step, to open the season with a Latin I Maestri Cantori, an opera so complex, so difficult and so little popular. Del Campo, however, with intelligence prepared the Veronese edition of the opera with foresight as to the public and offered a suave interpretation. The cast included Marcel Journet as fine Hans Sachs; Ernesto Badini, master of comedy, as Beckmesser; Maria Carrigha, fresh and young, as Eva; the tenor Parmeggiani, Walter; Anna Gramigna, Maddalena; the tenor Nesi, David; the bass Vaghi, Pogner and De Roberti as Kothner.

Guglielmo Tell, the next opera, captivated its public from the overture to the last

arpeggios of the finale. Maestro Dell Campo showed his understanding of Rossinian style and Benvenuto Franci gave power and vigor to the part of William Tell. Cordial applause was awarded Francesco Merli's Arnolda, especially after the incomparable terzetto of the second act and the tenor aria of the fourth act. Bruna Rasa re-animated the part of Matilda. At the end of the opera a fine ovation called for the appearance of all those who had taken part in the preparation of the spectacle.

An audience of twenty-five thousand assisted the first presentation of Mefistofele, in which two thousand persons took part. Gioacchino Forzani of La Scala created unusually effective scenery for the opera with many new and fantastic effects. De Angelis' bass dominated with his powerful voice, and the tenor Minghetti gave a fine interpretation of Faust. Sciacciati, as Margherita, and the mezzo-soprano, Irene Cattaneo, both pleased. Mefistofele is the last opera in the repertoire, but it is rumored that several representations of Norma may be given before the season is over. D. F. S.

Elsa Hottinger Engaged by Strasbourg Opera

Elsa Hottinger, who had come to America to spend the summer months with her family in Chicago at the close of her operatic sea-



ELSA HOTTINGER.

son at the Theater Royal of Liege, has returned to Europe where she is to sing throughout the season at the Municipal Theater of Strasbourg.

Miss Hottinger is one of those American girls who are very much in demand in Europe. She appeared for several seasons as first mezzo-soprano at the Grand Theater of Bordeaux. Then she received a call from the Theater Royal of Liege after which she appeared at the Grand Theater of Geneva. She has also had appearances at the Teatro Lirico in Milan and has often been heard at the Kursaal of Ostende.

Elsa Hottinger's repertory includes in Italian such roles as Amneris in Aida;

Azucena in Trovatore; Laura-LaCieca in Gioconda; Dame Quickly in Falstaff; Ulrica in Ballo in Maschera; Preziosilla in Forza del Destino; Leonora in La Favorita and Adalgisa in Norma.

In French her roles are, Dalila, Herodiade, Amneris, Azucena, Leonore, The Queen in Hamlet; Charlotte in Werther; Margaret in Le Roi d'Ys; Anita in La Navarraise; Therese; Carmen; Herodias in Salome; Madeleine in Rigoletto; Poppee in Quo Vadis and Marian in Boris Godounow. Those in German are Fricka in the Rhinegold and Fricka in Walkure, Erda in Siegfried; Ortrude in Lohengrin; Venus in Tannhäuser; Brangaene in Tristan und Isolde and Waltraute in Götterdämmerung.

Peabody Scholarships

The Peabody Conservatory of Music, Baltimore, Md., offers ten free scholarships for the term of three years, two in piano one in violin, one in cello, two in organ, one in harmony and three in voice. Instrumental scholarships are open only to candidates under twenty-one years of age, and vocal scholarships to those under twenty-five. All applications should be filed on special forms obtained from the conservatory and returned to the conservatory office by September 26. Winners will be determined by competitive examinations held before the faculty September 28 and 29.

Present holders of the three-year Peabody scholarships are: piano, Katherine Lippert, Julia Belle Shenk, Ruth Strietmeier, Oscar B. Millard and Archibald Eaton; organ, Albert Ruppel; violin, Frieda Etelson, Theodor Podnos, Gerald Eyth; voice, Marguerite Anger, Ruth Shambaugh and Earl Lippy.

Yearly scholarships are offered for the season 1931-1932 in accompanying, and in the study of viola, double-bass, flute, oboe, clarinet, bassoon, horn, trumpet and trombone. Those who received the one-year awards for the previous season are: organ, William Atwell and Harold Shutz; violin, Eugene Fish; voice, Elsie Mathews, Ethel Richmond, Thelma Viol and Francis Bowers.

Mme. Dambmann in New Studio

Emma A. Dambmann, whose bel canto method has brought her many pupils, has been spending the summer at her Shelter Harbor, R. I., bungalow. On October 12, however, she will move to her new London Terrace Studio, New York City.

During the past month, Mme. Dambmann gave a musicale in honor of Mrs. Walter Greene, and her pupil, the eleven-year Wendy Greene. This young girl has a natural mezzo-soprano voice which gives indication of much promise. Participants in the musicale were Laura Jones, violinist; Eleanor Turner La Zazzera, pianist; Gustavo La Zazzera, cellist; Mme. Dambmann, contralto; Albert B. Bailey, pianist and organist. A program of water sports was arranged by Mme. Dambmann, which is an annual event at the resort.

Pitts Sanborn's News

Pitts Sanborn, who is not only a brilliant music critic, but also a canny gatherer of news, had these locally unfamiliar items in his recent Telegram column: Yehudi Menuhin has been awarded a first prize by the Paris Conservatoire and been made an honorary member of the Association Amicale des Prix de Violon; Felix Weingartner was presented with the freedom of the City of Basle, where he lives; the first performance in German of Dvorak's Teufelskätche will take place this month in Brünn.

Althouse Endorsed Again

Commenting upon Paul Althouse's singing at the New York Stadium concert in a Wagnerian program on August 15 and 16, Francis D. Perkins in the Herald Tribune said: "Althouse gave an artistic, well phrased performance, especially in the

Meistersinger excerpts, where his singing, in tone and style was considerably above the average vouchsafed us by Metropolitan Walthers in recent seasons."

And Pitts Sanborn in the World-Telegram commented: "Althouse sustained the role of Tristan with uncommon discretion and taste."

New Tenor for Chicago Opera

Jan Kiepura, young Polish tenor, who was a sensational success at the Vienna State Opera, and who repeated his triumphs at La Scala, Milan; Covent Garden, London, and the Colon of Buenos Aires, has been en-



JAN KIEPURA.

gaged for a part of the season with the Chicago Civic Opera, according to cabled advices from Herbert Witherspoon, now in Paris. Mr. Witherspoon sailed for home on August 31 on the SS. Bremen.

Kiepura made his operatic debut at Warsaw five years ago and is still in his middle twenties. The voice is a lyric tenor of phenomenal range. Particularly in its upper register it has been called one of the great voices of our day.

Kiepura is the third member of the Vienna State Opera to be added to the roster of the Civic Opera in recent seasons, the others

being Maria Olszewska, who came to Chicago in 1928 and Lotte Lehmann, who joined the company last year.

Kiepura's training has been chiefly in the Italian and French repertory, and he is most effective in such roles as young des Grieux in Manon, the Duke in Rigoletto, and Alfredo in La Traviata.

Emma Roberts in Pittsfield Concert

The South Mountain String Quartet and the Elshuco Trio gave the eighth of the series of summer concerts in the Temple of Music on South Mountain, Pittsfield, Mass., on Sunday, August 23. According to the Berkshire Evening Eagle "the program was enhanced by the appearance as guest artist of Emma Roberts, the well known mezzo-contralto. Miss Roberts sang two groups of songs, the first group with piano accompaniment by Aurelio Giorni, the second group with accompaniment of the Elshuco trio in two songs, and with the South Mountain quartet with Mr. Giorni in the remaining two. All the songs of her choice were either new or seldom heard. She sang two Brahms songs to begin which are very seldom sung, Weit über das Feld und Och, Moder ich well ending han, in the second of which she caught the mood exactly and achieved one of her finest pictures. The next two songs were new ones by Pataky and Trunk.

"In the songs with string accompaniment she disclosed some very fine new music, the song Le Sommeil des Colombes by Brailoi, a young Roumanian composer, making a deep impression. This is one of the suite of five songs from the Jardin des Carresses. Es geht ein wehen durch den Wald of Robert Kahn, while not one of the greatest originality, is surely of remarkable freshness and resolution. Kahn is a professor of theory in the Hochschule in Berlin. A Cosack lullaby by Mary Howe of Washington made a deep impression and the valse of Chopin had to be repeated.

"These songs with string accompaniment and of the modern school of composition call for a completely different vocal equipment and knowledge of music in general from that required by the ballad singer. The voice is treated as only an additional instrument and demands of a harmonic nature are made which require an uncanny sense of pitch. Miss Roberts has the knowledge of ensemble music which is imperative for this work and her art was recognizable in the portrayal of each song's mood and setting."

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Los Angeles Celebrates 150th Birthday

(Continued from page 5)

duced gratis on the evening of September 10 at the Greek Theater in the hills of Griffith Park, probably ranks as the outstanding creative offering of true community character yet to be achieved in this country. It is in every respect an example of native



VELINO PREZO,

leader of Banda Sinfonica de Policia, being greeted on arrival in Los Angeles, by Senorita Juanita Garfas.

American art, being the first outgrowth of the Society for the Advancement of American Music, organized in Los Angeles last year, of which composer, librettist, and certain members of the Playground staff are charter members.

The date of the action is about 1857, during the first decade of American rule in California. The scene opens at "Rancho de los Rubios," a fictitious ranch home near Los Angeles, whose land boundaries are in question, a fact of which the unscrupulous undersheriff of the county is seeking to take advantage for his own ends. The second act takes place at midnight in an old adobe residence in the "Pueblo" which was used as a government building until the erection of the first American courthouse. The adjoining offices of sheriff and county surveyor become the scene of tense drama, with conflicting love interests added to the interplay of masculine plot and counterplot. The third act also takes place in the primitive adobe village, on the occasion of the Fourth of July ball given by the socially prominent of both Americans and Californians. Here tragedy enters, precipitated by a dark love affair between the beautiful daughter of the Rubios and the young American civil engineer who checkmates the schemes of the undersheriff.

No less authentic historically than the plot-material used by Miss Marquis is the music. Mary Carr Moore introduces her score with a prologue symbolizing the

tragedy born of the first clash between the native Indians of the West Coast and the pioneer whites, where cruel rapacity marked the course of the latter. This portrays tonally a definite scene occurring seventeen years before the story opens. An authentic Indian bit is again employed in the introduction of the first act, linking the past with the present of the action. Spanish folk melodies are subsequently used as themes, lending the color and lilt characteristic of that early Californian life, with American dance music in the final act indicating the submergence of native life by the new type of occupants in the land.

This is the ninth opera written by Mary Carr Moore, five of which, including her widely known *Narcissa* and *The Flaming Arrow*, have been successfully produced. She has conducted over forty performances of her own operas with orchestra. Work of librettist and composer on *Los Rubios* began about the first of May. As Mrs. Moore has done the orchestration of the entire piece, together with the copying of the parts, the achievement within the time necessary for production early in September is almost phenomenal. Among the principals of the cast are such established singers and actors as William Wheatley, dramatic tenor, in the leading role of the undersheriff; Harold Hodge, dramatic baritone, as Don Miguel Rubio; Douglas Beattie, Dorothy Newman Smith, Clara Robles, Mignon Brezen, Luther Khooyar, Gordon Berger, Arlowyn Hohn, and John Handley.

Numerous musical events, choral, orchestral and related to the terpsichorean arts, have been included in the ten-day program sponsored by the city.

Immediate mention must be made of the concerts given by the Presidential Band of Mexico City, colorful to see and colorful to hear, under the energetic and musical baton of Maestro Velino M. Prezo. So known as the "Police Band," this musical organization really corresponds to the band of Garde Republicaine of Paris or the Marine Band of Washington, D. C., and when at home in Mexico City is attached to the staff of the Mexican Chief Executive, performing at all functions of state.

Outstanding events are also those shared by Pedro Sanjuan, conductor of the Philharmonic Orchestra of Havana, Cuba, who flew here to direct programs at the Hollywood Bowl devoted entirely to music by such Spanish composers as Manuel de Falla, Turina, Halffter, Granados, Albeniz and works in Spanish style by such composers as Bizet, Chabrier, and Rimsky-Korsakoff.

Adolf Bolm, internationally distinguished dance producer, is collaborating with Sanjuan in producing several ballets of Spanish type based on music of the above mentioned composers, while Jose Torres y Fernandez, an authority on Spanish folk dancing, is preparing solo items and divertissements of this particular genre.

While Los Angeles owes her existence directly to the initiative of the church, so the celebration of her 150th birthday makes due acknowledgment in that regard. The first Sunday of the festival week especially was

NBC ARTISTS' BOOKINGS SIXTY PERCENT HIGHER THAN A YEAR AGO

Prospects for the coming concert season are reflected in a report of NBC Artists Service that its artist bookings for 1931-32 are sixty percent higher than a year ago at this time.

George Engles, director of the organization, states that in no section of the country has there been a noticeable curtailment of advance engagements. However, there seems to be a greater demand than ever before for European novelties to supplement established artists.

Of extreme importance in ensuring a profitable season for many artists are the courses organized by the Civic Concert Service, Engles said. There are now 225 cities in various parts of the United States organized on this basis, each engaging from four to six artists for their season's concert courses. With a total of 250,000 members, each paying five dollars for the season, these cities alone have \$1,250,000 waiting in banks to be paid over to artists in return for appearances during 1931-32. Milwaukee heads the list with 3,875 members,—the total capacity of its largest concert hall. Other important cities organized by the Civic Concert Service include Toledo, Indianapolis, Atlanta, St. Louis, Worcester, Memphis and St. Paul.

One hundred and twenty-five artists will be touring this season under the management of NBC Artists Service.

Some of the tours begin as early as the first week in October and continue into May. Among the new artists which the organization is bringing from Europe are Supervia, Spanish coloratura soprano; The Blue Bird, Russian Revue headed by Yascha Yushny; Rosette Andey, contralto of the Vienna State Opera; Wiener and Doucet, French exponents of two piano music; and Egon Petri, pianist.

given over to observations of this nature. In the vast Olympic Stadium, seating 110,000 people a Pontifical Mass was celebrated, during which John McCormack, the Irish tenor, and Alexander Kisselburgh, American baritone, of New York City, sang special solos. A special feature was the including of three prayers, set to music for the occasion at the request of Bishop J. Cantwell by Blanche Ebert Seaver, very prominent here socially. (Mrs. Frank Seaver is best known for her sacred song *Just for Today*.) At the same time the Hollywood Bowl was crowded by an audience listening to Lutheran thanksgiving services, a chorus of 1,000 voices under John A. van Pelt and special solos by Mme. Ernestine Schumann-Heink, the beloved contralto, who came here especially for this demonstration.

Founded to the strains of music, Los Angeles, in honoring herself these days, is amply paying homage to the greatest of cultural influence which a community may enjoy. Daily and hourly inclusion of music in one form or another acknowledges the fact that it was this art which has furthered so distinctly the development of Los Angeles to her present estate. From street dancing to the exquisite solo-art of a McCormack or a Schumann-Heink, people come daily under the spell of this "daughter of Elysium" and in a climate of daily sunshine—thus a symphony of nature mingling with the symphony of birthday thanksgiving.

BRUNO DAVID USHER,
Music Critic,
Los Angeles Evening Express.

Friends of Music Resume

Walter Wohlbe, chorus master of the Society of the Friends of Music, arrived in New York, Saturday, September 5, on the SS. Bremen to resume rehearsals of the Society's chorus in preparation for the coming season. The first rehearsal was held Tuesday evening, September 8. The chorus is being augmented to 180 voices for the 1931-1932 season of ten concerts of choral and orchestral music, which will open at the Metropolitan Opera House, Sunday afternoon, October 25, with Bodanzky conducting.

READY TO RESUME



LILLIAN WECHS,
soprano, whose knowledge of the art of singing has made her a well known teacher of voice. Miss Wechs has had classes all summer at her New York and Newark, N. J., studios. On September 15 she will reopen both studios for the fall and winter season. And the early part of October she plans a pupils' recital in Newark. Miss Wechs is an exponent of the Lilli Lehmann method of voice instruction.

Richard McClanahan Returns

Richard McClanahan returned to New York City on September 5. Most of his vacation was spent near Southwest Harbor, on Mount Desert Island, Me., at the summer home of one of his pupils, Caroline Burch. Several of Mr. McClanahan's pupils accompanied him.

As an exponent of Tobias Matthay's piano method in this country, Mr. McClanahan will offer ten weekly class lessons, beginning in October, which will present a practical method of Matthay's revolutionary ideas. Students will be required to put these methods into active use in order to acquire teaching certificates.

Mr. McClanahan is a representative of the Matthay School in London. He is also director of music at the Riverdale Country School and instructor of piano for the department of music in the School of Fine Arts at New York University.

Sevcik a Bohemian

The Musical Courier wishes to correct an error which appeared in the issue of September 5. Ottakar Sevcik, the distinguished violin pedagogue, who is coming to America this fall as guest teacher of the National Associated Studios of Music, was referred to as a Hungarian. Mr. Sevcik is a Bohemian, a native of the town of Horadovitz, Bohemia, and has been principal professor of violin at the Prague Conservatory for many years.

Walter Kirchoff Sings at Roxy's

Walter Kirchoff, for several seasons past one of the leading Wagnerian tenors of the Metropolitan, and more recently an editor of a large German newspaper, has now become one of the soloists at Roxy's, and he finds the change very pleasant. He was accorded a rousing reception at each performance, which eased the burden of "four a day."

Judson to Manage Sebel and Dusseau Recitals

The New York recitals of Frances Sebel, soprano, October 4, and of Jeanne Dusseau, soprano, October 13, will be managed by the recital department of Concert Management Arthur Judson.

Cherniavsky Trio for Oneonta

During their closely booked November time, the Cherniavsky Trio will appear in Oneonta, N. Y., on the seventeenth of the month in connection with other engagements in that state and in Massachusetts and Pennsylvania. The first part of the month the trio will be in the Southern Atlantic States.

Albert Coates Departs

Albert Coates sailed for England on the Mauretania on September 2. Frederick Lonsdale, the playwright, was a fellow-passenger.

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Intensive music study and stimulating recreation were combined at Carl M. Roeder's summer course in the Berkshires. A group of ambitious and talented pianists enjoyed the privileges of work and pleasure afforded at the Barrington School, Great Barrington, Mass., which is placed at the disposal of Mr. Roeder each summer.

In addition to the chamber music concerts by the South Mountain Quartet and the Elshuco Trio and recitals by visiting artists, the students themselves gave weekly programs. The August 8 recital, which brought the series to an end, featured compositions by Bach, Mozart, Franck, Chopin, Schumann, Beethoven, Liszt, Bach-Hess, Dohnanyi and others. The pianists were Haru

Murai, Dorothy Roeder, Evelyn Hunt, Katherine Braun, Margaret Cristadoro, Doris Frerichs and Katherine Braun. In reviewing this recital, the Berkshire Courier said, "An exacting program, brilliantly performed." Of Mr. Roeder, the same critic wrote:

"Mr. Roeder, highly esteemed in New York City in the profession, and beloved by a host of friends and successful pupils, reveals anew in this present class his ability in guiding students not only to high technical proficiency but, what is rarer and by far more important, in inspiring in them understanding of the spiritual side of their art."

Mr. Roeder will resume his private teaching at his New York studio in Carnegie Hall, September 25, and at his new residence-studio on Riverside Drive after October 1.

A New Violin Bow

Strung With a Sturdy Synthetic Fibre

The development of the violin from rude beginnings to its present perfection may be traced by very regular steps to the final refinement of detail under the skill of the Amati, the Guarneri, the Stradivari and other renowned makers of Cremona and Brescia. This culminated in the work of Antonio Stradivari in the 17th century. The violin bow of the present day is the invention of the Frenchman, Tourte, about 1780. Only the place and the time of the first application of the bow to the stringed instrument is still unknown.

The violin itself has remained unaltered for several centuries. So also has the bow. However, a recent announcement of patents issued on a violin bow strung with man-made fibre instead of horsehair has set musicians to wondering whether it will continue to remain unaltered.

The new bow hair is made of Bemberg, a multifilament synthetic fibre made of the cellulose of cotton linters by a cuprammonium stretch spinning process. The man who conceived the idea of stringing violin bows with Bemberg instead of horsehair, and who patiently perfected the processing of the fibre necessary to this use is R. A. Kratochwill, musician-inventor of Greenville, Tenn.

Mr. Kratochwill is highly enthusiastic about the new bow, and believes it has far reaching possibilities in the world of music. He used Bemberg fibre, he says, because it combines extraordinary fineness with a very high tensile strength. Patient experiment over a period of years preceded perfection of his invention. Now, having "proven" the new bow to his own satisfaction, he is eagerly waiting its reception by his fellow musicians in this country and abroad.

The fibre in either single or two to three ply 150 denier 5 turn strands is used in the form in which it emerges from the spinnerette, twisted and treated with a solution to give it the abrasive resistance and durability essential to bow strings.

The idea occurred to him, Mr. Kratochwill says as a result of his study of Chinese music. According to the Chinese, he found recognition of eight different natural musical sounds—the sound of skin, stone, metal, baked earth, silk, wood, bamboo and gourd. Seven Chinese instruments he discovered to be entirely strung with silk, because in these instruments the sound of silk attained greatest perfection. He found also that one Wu Fong, in 1675, had used silk instead of horsehair to string a bow, but that he had abandoned the experiment "for many reasons" including the high cost of silk.

With the introduction of Bemberg in this country in 1927, Mr. Kratochwill decided the time had come to do a little experimenting along the lines of Wu Fong.

According to Mr. Kratochwill, the new bow strings have all the advantages of horsehair without the disadvantages of the natural fibre. He makes the following comment: "Horsehair quickly becomes brittle and will then break easily. This is not true of the synthetic fibre. The minute protruberances on horsehair necessitate constant ap-

plication of resin. This shortens the life of the strings. Because of the smoother surface of the synthetic fibre it is necessary to resin the new bow only occasionally. The man-made fibre is said by numbers of musicians who have tried the bow to give a sweeter tone. The synthetic fibre is more durable than horsehair, and finally it is much less expensive."

Hadley to Compose Washington Pageant

A great pageant is planned by the George Washington Bicentennial Commission to be given next year in connection with the centenary celebration to be held in Washington, D. C. The proposal is to create a pageant which will illustrate the progress of America since Washington's time. It is rumored, and probable, that Henry Hadley will be invited to compose the music and to conduct the performances.

MacDermid Presents Helen Clymer

The August recital in the Sibyl Sammis MacDermid studio was given by Helen Clymer, soprano, who offered a program of songs by Scarlatti, Cimara, Puccini, Ardit, Strauss, Mendelssohn, Reger, Wolf, Faure, Delbruck, Fourdrain, Ganz, Deis, Van Volenhoven, and MacDermid. Johnnie Herford Lambert was the efficient accompanist.

Miss Clymer's lyric voice was given full scope in this difficult program. She has a good scale, flexibility and diction and her colorful voice is of engaging quality.

Becker Reopens Studio

Gustave L. Becker has returned to New York from a short vacation in Brookfield, Mass., and will resume teaching in his Steinway Hall studio. Mr. Becker has been in New York most of the summer busy with a class of pianists and teachers who came

from various states to study with him. He also attended the Oxford Class Teaching Method lectures and demonstrations. Mr. Becker, during the last year, has added several numbers to his list of compositions.

Lily Pons Ill

From Montevideo come reports of illness which may prevent Lily Pons from fulfilling her engagement with the local opera company. She is said to be suffering from influenza and has been ordered by her physicians to seek a warmer climate than that of Buenos Aires, where she now is. She plans to go to Brazil. Meantime those who have subscribed to the Montevideo opera season with the expectation of hearing Lily Pons are demanding the refund of their money, so it is said.

Aborn Revives Merry Widow

With the Gilbert and Sullivan company off on the road, Milton Aborn brought The Merry Widow to the Erlanger Theater, New York City, on September 7, for a two weeks' run. The Lehar operetta, which enjoyed somewhat of a sensation twenty-five years ago, has lost none of its melodic charm. Eager ears were attuned to such lilting tunes as the waltz, Villa, Silly, Silly Cavalier, etc., finely sung by a good cast.

Donald Brian, Prince Danielo of the old company, re-appears with the new one. He was accorded an ovation by many of his old admirers but won a goodly number of new ones through his easy grace and fine personality. He has suffered little with the passage of time. His dancing is nimble and captivating, and he puts his songs over in excellent fashion. Virginia O'Brien (Mrs. Brian in private life) jumped into the role of Sonia at the last minute and did remarkably well. Ruth Altman, a fascinating looking Nathalie, sang well, as did those handling the other parts. The orchestra, under Louis Kroll, made the most of the Lehar score.

Columbia Concerts Corporation Announcement

New York recitals in October by artists under the management of Columbia Concerts Corporation include the following: October 18, Don Cossack Choir, Carnegie Hall; and Richard Crooks, Town Hall; 19, Florence Easton, Carnegie Hall; 25, English Singers, Town Hall; 26, Pietro Yon, Carnegie Hall; 27, Ossip Gabrilowitsch (piano recital), Carnegie Hall, and Sylvia Lent, Town Hall; 28, Richard Tauber, Town Hall (New York debut); 30, Jose Iturbi, Carnegie Hall; 31, Clara Rabinovitch, Town Hall.

POPULAR IN WEST



JOHN DOANE,

vocal teacher and organist of New York, in front of his summer home in San Diego, Cal. Mr. Doane recently appeared as soloist with the San Diego Symphony Orchestra in the Concerto Gregoriano by Pietro Yon, and his playing of this effective work for organ was praised in the San Diego press, the Sun remarking on his technical perfection and variety of registration, and the Evening Tribune declaring that "his registration and control of the organ, his technique and knowledge of the music, all conspired to make the performance a delightful one." Mr. Doane has been conducting vocal classes in San Diego during the summer and brought his session to a close with a successful students' recital before a large audience.

Leon Carson to Teach in Montclair

In addition to work in his Sherman Square Studios in New York City and at his Nutley, N. J., studios, Leon Carson has now arranged to teach Monday and Thursday mornings in Montclair, N. J., at the studio of Emma Dutton Smith.



Yolanda Greco

The distinguished Italian-American harp soloist. Unanimously approved by the press. Personality Plus Musicianship



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Percy Scholes: A Voice From the Mountains

By Charles N. Drake

From his enviable little cottage perched in the Alps above Montreux, Percy Scholes gazes out upon the world like a wise musical owl and sketches a broad panorama of our doings,—those of America as well as his own British Isles, and marks with mental red pins the spots that need attention. There are, of course, many. His chart is dotted with colored points and his mind is filled with flashing thoughts that touch one problem after another and weave plans that will help the taxi driver and the bank president to sit unabashed through a Bach fugue and listen serenely to Honegger. It would require a character of super-nobility not to covet his quiet nest up in the snow and the sunshine where he sits in reflection upon matters musical and taps his typewriter; he gets a fine perspective of everything,—Stravinsky, Alpine waltzes, high school orchestras, viol de gambas, radio programmes, Palestrina and the Salzburg Festivals. And he writes without a frown; no nervous, troubled hand strokes his chin as he looks out upon the "artistic situation." He is a gentle but keen philosopher and the spirit of Punch sits on his shoulder.

Without reaching too far into fantasy, this bright-eyed music educator might be called a mythical figure of the mountains; but he dispels the notion every so often by descending among us and proves himself to be far from a legend. Down he comes, smiling and eager, charged with musical electricity, to attend conferences, address assemblies, talk with publishers and accept a round of attractive invitations in London, Berlin, Paris and New York. And then he vanishes again, up among the yodellers. If such a life and such a mind are not to be envied, what is? Who among the poets and the painters has shaped a more ideally useful existence than this music enthusiast?

Between descents, which for the public good might be more frequent, he delivers booklets and pamphlets and essays to a willing audience scattered from New Zealand to Cape Town and from there to Vancouver. High up in the clear air, away from civilization's clatter, he sets down on paper one small word after another, all with such distinct meaning and of such penetrating simplicity, that, given the time, he could no doubt, single-handed, plant the desire for good music in every normal brain in the world. I have an idea that the imaginary man left on the imaginary island with any one of the Scholes books would presently build himself a raft and paddle back home to the nearest symphony concert. Assuming the paddler to be no more musical than a golfer, he could not, it seems to me, wait until he had found out if good music is as easy to enjoy, and has as much in it, as Mr. Scholes made him imagine. Like most people only partially immersed in it, or pushed in unwillingly as a child, he would have had, up to the time he sat reading on the desert island, a holy fear that "classical" music was one of the world's dull mysteries. But no such chilling prospect could remain after reading the words that come from Switzerland, and that formerly came out of England.

For five years the actual words issued from thousands of loud speakers in reviewing and criticizing the programs of the British National Broadcasting Company; and before that they appeared in the clear type of various journals, as they still continue to do. For this man of the mountains is a tireless worker no less than a persuasive one. Like the beaver, he gnaws industriously and builds substantially. He has to his credit a dozen or more books, and now for several months has been engaged on a staggering assignment,—a series of volumes covering the history of music. These are being prepared in conjunction with a set of phonograph rec-

ords illustrating step by step the development of the art from earliest sources to the present. "Part I" of the series has already been published; it covers the progress of music to the beginning of the 17th century. The task he has set himself is calculated to occupy at least three years of research, arrangement and writing. When the work is complete it will, unquestionably, stand as one of the most important contributions to musical education and enlightenment so far made available to the world.

As Mr. Scholes says in his introduction to the history:—"The writer of a history of painting bases much of his confidence in accomplishing a useful purpose upon the sage choice of significant pictorial illustration; the writer of a history of literature upon the finding of apt quotation. The writer of a history of music has always been at a disadvantage as compared to these two; he may give examples in musical notation, but such notation is merely a crude collection of conventional symbols not understood of all readers. . . . A picture or a literary extract not merely illustrates the technical point under consideration but possesses feeling and genuine artistic value. The thing itself lies before the reader's eyes." Overcoming the musical historian's long-felt handicap in respect to giving the reader the thing itself was the idea back of Mr. Scholes' present undertaking, and the problem, thanks to modern invention, is now solved. A set of phonograph records, matching page for page of the history, will literally revolutionize the non-professional's grasp of the most elusive of the arts. It is indeed something to think about. The author calls it "a history of music with living examples,"—and long may it live!

Most crusaders are bores; many of them rub us the wrong way; many of them are insincere, narrow-minded, dictatorial and without a trace of humor. The rarest of the rare is that individual who actually does know his topic but in spite of his authoritativeness and in spite of his scholarliness, still radiates a cheerful, refreshing, tolerant enthusiasm. When we come across one of these thought-propelling people with a genius for leaving a trail of happy inspirations in his wake, the whole human race seems to be raised a little higher by the fact that he is a member of it. Our only word for the invisible and intangible thing that such a man imparts to his fellow creatures is "spirit," and it is a good, proper word, especially in music. To implant a thought that will lead the mind to catch a glimpse of the "spirit" of music is to perform a precious mission; and reduced to its simplest terms, this is just what Percy Scholes accomplishes. His eye is focused on the universal brain cell into which he can drop a spark of the meaning of music, and by now, it is pretty well known that he makes the operation a pleasant one for the

patient. Talking or writing, he hits his points clearly, entertainingly and permanently. One enjoys what he says and instinctively feels that it is not only eagerly offered but honestly given. He is simple but original in his approach, modest of his wisdom, and most blessed of all gifts, not weighted down with the sobriety and seriousness of what he is doing.

Gruen Scores in Philadelphia

When Rudolph Gruen appeared with Doris Humphrey and Charles Weidman, dancers, with the Philadelphia Orchestra, under Alexander Smallens, at Robin Hood Dell, on August 18 and 19, he scored an individual success in his performance of the Grieg A minor concerto. The Evening Bulletin commented: "The piano solo was exceptionally well played by Rudolph Gruen, who shared the ovation."

The Public Ledger said: "The soloist was Rudolph Gruen, who played the concerto very finely, showing a beautiful tone and paying much attention to the clear rhythms of the work, combined with a technique which made light of its difficulties. The piano was placed on the stage at the extreme right, which had its advantages in the carrying power of the instrument."

The Ledger of August 20 had this to say: "Rudolph Gruen provided the piano parts, a difficult task admirably accomplished, for the pianist was constantly obliged to consider the dancers' as well as his own feeling for the piece."

Dr. Erhardt's Many Activities

Dr. Otto Erhardt, of the Chicago Opera stage direction, spent a busy spring and summer in Dresden. He was in charge of the revival of Siegfried Wagner's Bärenhäuter, given as a memorial for the late composer, and staged a new version of Boccaccio, and Tannhäuser, in its original Dresden form. Tino Pattiera sang the title role in the last named work, and scored a tremendous success, under Fritz Busch's conductorship.

In Berlin, Dr. Erhardt met Herbert Witherspoon, new artistic head of the Chicago Opera, who engaged Jan Kiepura as a tenor for that institution.

Dr. Erhardt's Chicago activities will probably include the staging of The Magic Flute, in German, and of Pique Dame, in French (with a new dramatic version made by Dr. Erhardt) Parsifal, Gianni Schicchi, Hänsel and Gretel, Boris Godunov, André Chenier, Meistersinger, Bartered Bride, and other works. Dr. Erhardt will arrive in America early next month.

TO TEACH AND PLAY



LEE PATTISON,

who will teach in New York this coming winter. He will continue his concert activities under the management of the NBC Artists Service, but expects to live in New York and devote considerable time to his students. Among these are a number of young concert artists and several two-piano teams. Mr. Pattison has been spending the summer with his family in Europe, but will return to America early in October. In addition to his solo appearances, he has been booked for joint recitals with Jacques Gordon at which the two artists plan to bring out several new and interesting sonatas for violin and piano.

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AN AMERICAN GIRL VIOLINIST IN EUROPE

A glance at some of Viola Mitchell's recent German press notices is sufficient to explain why Lionel Powell engaged her for his London concerts in the Albert Hall. In every city where she played she has had unqualified success.

The Schlesische Zeitung of Breslau said: "Talent and accomplishment have contributed to unfold and bring to the front the musical feeling which nature placed in Viola



VIOLA MITCHELL

(left) visiting Pierre Monteux, with whom she is to play several concertos during the coming winter.

Mitchell's soul. Energy of the bow, a highly developed technic, feeling and the sentiment for expressive music make themselves apparent from the beginning. The numerous technical difficulties contained in Eugene Ysaye's Ballad Sonata for the violin were faultlessly mastered. The success was so great, the applause so warm, that she was compelled to play several encores which she executed with equal facility and charm. She is a future star already on its way.

The Breslauer Zeitung was equally enthusiastic, describing the violinist's playing as "a heavenly message from the realm of true art. Viola Mitchell proved herself able to create an atmosphere deeply impregnated with the charm of her inspiration. She played Bach's E major concerto, not only with round, pulsating tone and with marvelously dextrous technic and energetic rhythm, but also with true comprehension and remarkable concentration." A day earlier the Neueste Nachrichten of Breslau had said that: "her technical skill, her refined and unpretentious interpretation, together with the girlish charm of Viola Mitchell, compel admiration. Her bow has alternately weight, energy, and a feathery lightness." The Breslau Acht Uhr Abendblatt made special mention of Viola Mitchell's playing of Brahms' D minor sonata, which it called "a splendid achievement. The sustained blending of nobility of tone and depth of feeling is remarkable."

In Cologne she was greeted with a chorus of approval from the press. The Kölnische Volkszeitung found that "her playing is full of color, and has a ring of rich viola tone in it. The musical art of her performance was followed by resounding applause." Martin Friedland wrote in the Kölner Tagblatt: "Her music is full of deep expression and is rendered by a fully equipped violinist. Bach's E major concerto was conceived on a high plane. She was able to accentuate the north-German sentiment of this great musical work."

Another critic, H. L., in the Lokal Anzeiger said: "Viola Mitchell reveals herself as an artist of consummate ability and outstanding violinistic qualities. Her rendering of Brahms' D Minor sonata was an astonishingly ripe interpretation. The delightful artist surmounted technical difficulties with the greatest ease, and consequently the brilliant playing of the Ysaye sonata was the success of the evening."

The Rheinische Musikzeitung pronounced Viola Mitchell "an artist full of promise. Musicianship, fine tone, a well developed technic, added to a lively temperament are revealed in her playing, which was a genuine treat. She was especially in her element in Brahms' D minor sonata, which was her greatest success."

When she played Mozart's G major concerto under the direction of General Music Director J. Krips, the Pforzheimer Anzeiger praised her in no uncertain terms. "Her remarkable knowledge, her warm and certain tone, the perfection of her rhythm, qualify her to render Mozart's music in its imposing simplicity. Here was solution and fulfillment. What was human become divine."

In Holland her success was equally un-

usual. The Algemeen Handelsblad of Amsterdam said: "Her really first rate interpretation was a surprise. From the very beginning she proved herself a violinist of quality with extraordinary technical cleverness, musical vitality, and vigorous temperament. Her interpretation is astonishingly sure, fascinating, and brilliant."

Het Volk found that "this young violinist was a surprise. She possesses a real violin talent and plays with deep feeling and conviction."

Another Amsterdam newspaper to be pleased with Viola Mitchell is De Standard. "Her talent is one of the greatest surprises of the season, because her technic is already well developed and her interpretation is also of the highest perfection. An admirable left hand, an excellent command of the bow, are associated with a truly artistic temperament."

De Telegraf thought that "the greatest charm of her playing lies in her tremendous buoyancy. She literally throws the bow onto the strings and draws from her instrument an exceptionally full tone. She conquered the most difficult double stopping passages with playful ease."

The Massbode and other newspapers were likewise full of praise. In the Hague Viola Mitchell also triumphed. The Nieuwe Rotterdamse Courant called her "an accomplished mistress of the violin, with an impetuous temperament. Her technic is quite faultless. She played Ysaye's exceptionally difficult sonata for the violin, as well as Bloch, Ravel, and De Falla, with the greatest perfection."

At the same time, De Avondpost told its readers that "the young artist plays her violin splendidly and masters her technic in a remarkable way. In Brahms' D minor sonata she showed herself worthy of her artistic mission."

Across the border in Belgium she repeated her German and Dutch conquests.

The Libre Belgique wrote: "Rarely has the concert hall afforded such a sight. Every seat was occupied. H.M. the Queen attended the performance, which soon became a triumph for the young artist."

L'Etoile Belge said, in part, that "the young artist has such a complete command of her instrument that difficulties cease to exist for her. She is inspired with enthusiasm. Her magic bow produces not only a tone of absolute clearness and depth, but displays the artist's fine musical taste."

Antwerp greeted Viola Mitchell in the same manner. The Journal d'Anvers said: "The artist, a perfect mistress of technic, excels in interpreting most difficult works with unqualified perfection. The audience gave vent to its enthusiastic feeling and applauded frantically."

The critic of the Matin d'Anvers asserted that "her playing exhibits, besides accomplished technic, a depth of tone, an excellent vibrato, and a style of performance only to be found in an artist divinely inspired."

The best supplements to the press notices are the engagements and return engagements which followed. Viola Mitchell played in the Royal Albert Hall with Sir Thomas Beecham conducting, after which she gave a recital in Wigmore Hall. Then came concerts with Sir Hamilton Harty conducting in Manchester, in the Royal Albert Hall in London, and in the Queen's Hall in London. She is to play with the Concertgebouw Orchestra in Amsterdam in February, and then with the Orchestre Symphonique in Paris under the direction of Monteux, after which she goes to Poland to play the Szymanowski concert. Between these orchestral concerts Viola Mitchell will give a number of solo recitals in various parts of Europe.

Branscombe Work Heard in Cincinnati

Gena Branscombe's cantata, The Dancer of Fjaard, was heard on the commencement program of the Cincinnati Conservatory of Music summer school, recently held in Cincinnati. The number was sung by a chorus of women's voices, John A. Hoffmann, conductor, with orchestral accompaniment. Incidental solos were by Marion James, soprano, and Josephine Long, contralto. There was a large audience and Miss Branscombe's work was well received.

BACK AT WORK AGAIN



POMPILIO MALATESTA, noted bass baritone and impersonator, of the Metropolitan Opera Company, who reopened his New York studios on September 9 with an interesting class. Mr. Malatesta spent the month of August in Italy visiting his mother.

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Scottish Music Festival at Banff a Notable Success

4,000 From United States and Canada Attend Fifth Annual Event—Highland Music and Dancing Contests—Two Ballad Operas Presented

BANFF, ALTA.—The fifth annual Scottish Music Festival was held here, August 27, 28, 29 and 30, with more than 5,000 American and Canadian visitors attending. The occasion was as usual under the patronage of the Prince of Wales, and this year was opened by the King and Queen of Siam.

There was music by pipers' bands and competition in Highland dancing, games and singing. Soloists included Jeanne Dusseau, Canadian soprano; Ethel Luening, soprano of New York; and Robert Burnett, Scottish

baritone, who came over from Edinburgh for the Banff festivities.

Two ballad operas were featured, one entitled Prince Charming by Dr. Ernest Macmillan; the other, Prince Charlie and Flora, with text by John Murray Gibbon and music arranged by Dr. Healey Willan. In the former the leading roles were taken by Theodore Webb, Stanton Lucas, George Lambert, Herbert Hewitson, Beatrice Morson, Ethel Luening, Mary Stuart and Amy Fleming. Prince Charlie and Flora

was sung by Mr. Webb, Miss Morson, Robert Burnett, Frances James, Mr. Hewitson and Alfred Heather. Both operas were conducted by Harold Eustace Key, and both were enthusiastically received.

In the Scottish songs competitions, for both children and adults, the entries were double those of last year. Peter Kirkpatrick won the Walter Scott Challenge Trophy for the singer adjudged the best in all classifications. Mr. Kirkpatrick has won this prize for the second successive time, and if he duplicates his success next year will be entitled to retain the trophy. W. A. Urquhart was awarded the E. W. Beatty Challenge Trophy in the inter-regimental piping contest.

Another interesting event was the holding of an open air Covenanter service by the Rev. Charles Gordon at Devil's Cauldron, a mountain tarn under the shadow of Mt. Rundle. The Rev. Gordon is better known under his pen name of Ralph Connor.

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Philadelphia Orchestra Summer Concerts Close

Smallens Conducts Season's Last Programs Before Large Audiences—Orchestra and Conductor Receive Ovation at Concluding Concert

PHILADELPHIA, PA.—Another Wagner-Brahms program was given by the Philadelphia Orchestra, August 30, at Robin Hood Dell. The Brahms number, the Symphony No. 1, was given a fine reading by Alexander Smallens. This was followed by four Wagner excerpts, Entrance of the Gods into Walhalla, Ride of the Valkyries, Wotan's Farewell and the Magic Fire Music, and Siegfried's Rhine Journey.

An almost capacity audience attended the following evening (Monday). Mr. Smallens opened with Goldmark's tuneful Rustic Wedding Symphony. The second half was made up of Schönberg's arrangement of Bach's Prelude and Fugue (given for the first time in Philadelphia), Sarabande and Danse by Debussy and Dance of the Seven Veils from Salome by Strauss.

The second season of these summer concerts at Robin Hood Dell ended on Tuesday evening in a blaze of glory. Every seat was taken, every aisle filled, to say nothing of the throngs that gathered on the surrounding terraces. The orchestra opened the program, which was chosen by popular vote of the audiences, with Beethoven's Symphony No. 5. This was given a brilliant performance.

The other request numbers were Wagner's Prelude and Liebestod from Tristan and Isolde, Les Preludes of Liszt and Wagner's Tannhäuser Overture, each received with enthusiasm by the audience. Mr. Smallens added to the program one of Johann Strauss' waltzes. At the end of the program Mr. Smallens was recalled many times and the orchestra shared the ovation with him. After a few appreciative words from Mr. Smallens, the evening closed with the playing of the Star Spangled Banner.

E. F. S.

Freed Compositions Win Paris Success

Paris concert-goers this year have heard several works by Isadore Freed, American composer and pianist. In their series of quartet concerts at the Ecole Normale de Musique, the Quatuor Sinsheimer gave a performance of Freed's Deux Impressions Populaires on March 15. This work was repeated at a second concert on June 21. At the dance recital of Riva Hoffman, April 21, at the Salle d'Iena, three piano pieces by Mr. Freed were programmed. These were taken from Five Pieces for the Piano recently published in Paris by La Sirene Musicale.

During Mr. Freed's absence from America he has been assiduously composing, having completed an opera in one act, Homo Sum, text in English and French; a string quartet, three sets of piano pieces, and a suite for symphony orchestra, Jeux de Timbres. This latter work is scheduled for a Paris premiere during the coming season.

Annual Convention of Organists

The National Association of Organists held their twenty-fourth annual convention at the Riverside Church, New York, from September 7 to 11. Lectures by Hugh Ross and Father Finn, which took place on September 9 and 11, respectively, were open

TO TOUR THE EAST



CARMELA PONSELLE,

who sang to a crowded auditorium at Old Orchard, Me., at the Post-Gatty Celebration, and returned for a recital a week later. At both concerts Miss Ponselle was most successful. Prior to rejoining the Metropolitan Opera Company she will give a concert tour in the Eastern states. (Photo © Mishkin)

to the public, as were the organ recitals of Charles Henry Doersam in Riverside Church on September 8; Pearl Emley Elliott and Edward Eigenschenk at St. George's Church on September 8, and Andrew Tietjen and Thomas J. Crawford at St. Thomas' Church on September 10. A group of singers from the Schola Cantorum and a group of Father Finn's polyphonic unit also participated in the programs held during the meetings.

Tillotson Artists Busy

Cara Verson, Chicago pianist, is summing at Eagle Harbor, Mich. Mrs. Verson is doing her preparatory work for winter concerts in an old farmhouse, on a farmhouse parlor piano of the square type. She will give many concerts both in the Middle West and East this season.

Betty Tillotson presented Frieda Hempel at Ocean Grove on August 5 to an audience of two thousand. Miss Hempel was received with intense enthusiasm and following the concert the crowd thronged the stage entrance to obtain a glimpse of her. Miss Hempel gave a dinner party at the Monterey Hotel following her concert, the party including Stuart Ross, accompanist; Marion Armstrong, Miss Tillotson's partner, May Johnson and Miss Tillotson.

Ellery Allen, diseuse, has been spending the summer in Canada and has just returned, preparing to fill many engagements in the fall.

Thelma Given, violinist, who will play in America this season, is summing at her home in Massachusetts. She will be heard in the East and Middle West, as will Arthur Hartman, violinist-composer, who is still at Woodstock, New York, where he is summing.

Frances Peralta, Metropolitan Opera soprano, sang Trovatore at the Steel Pier in Atlantic City recently, and will give two performances of Trovatore and Aida in Brooklyn in September.

Alda Astori, violinist-pianist-composer, will open her season at the Women's Press Club of New York at the Hotel Pennsylvania the last Saturday of September.

Arthur Van Helst will sing in Lights of St. Agnes on tour with Frances Peralta this coming season.

Stuart Gracey, baritone, will be heard in many concerts this season, as will Elsie Luker, contralto, artist-pupil of Nevada Van Der Veer.

Edward Ransome, tenor of the Metropolitan, who is now in Europe filling engagements, returns to America the last of September. He has been booked for several engagements in Canada.

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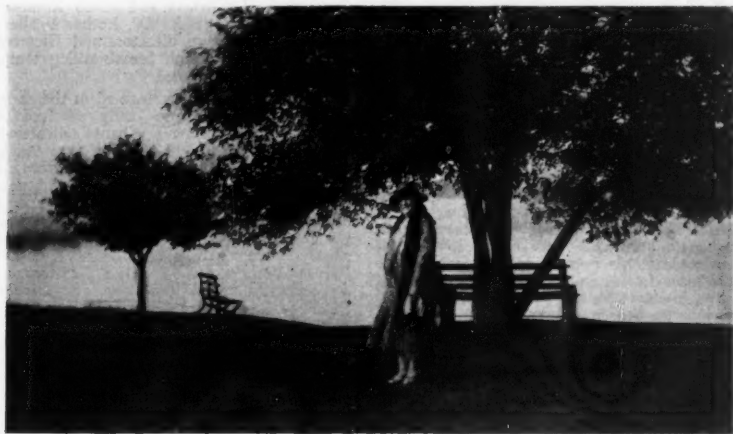
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HARRIET FOSTER,

New York vocal teacher, who spent some time this summer at Meadowmount, Elizabethtown, N. Y., where this picture was taken. Lake Champlain is in the background.

Charles Baker Resumes Fall Work

Having returned from his vacation, Charles Baker has resumed work in his New York studio, where a number of artists have been coaching with him on repertory. Among them are: Merle Alcock, Paul Althouse, Anita Atwater, Elsie Baker, Frederick Baer, Mary Craig, Richard Crooks, Henry Clancy, Bernice Claire, Doris Doe, Ethel Fox, Astrid Fjelde, Nanette Guilford, Alexander Gray, Anna Hamlin,

and the second one on April 12. Rehearsals begin September 28.

Last season Mr. Baker conducted five oratorios over NBC. They were Swan and the Skylark by Goring Thomas, the St. Cecilia Mass of Gounod, Liszt's 13th Psalm, Coleridge Taylor's Tale of Old Japan and Fair Ellen by Max Bruch.

Birmingham, Ala., M.T.A.

Resumes Its Meetings

Local Notes of Interest

BIRMINGHAM, ALA.—The Birmingham Music Teachers' Association will hold its first meeting this season on September 16, with the newly elected president, Estelle Allen Striplin, in the chair. Other officers who will serve the Association during the year are, Mrs. George Randall, vice-president; Mrs. J. Ward Nelson, recording secretary; Ella Schumate, corresponding secretary, and Guy Allen, treasurer.

The Birmingham Conservatory of Music has announced the engagement of Alexander Savine as guest master teacher of voice this season. Mr. Savine is also a composer of orchestral and operatic works, and has conducted some of the large orchestras.

The Birmingham Conservatory of Music began its first semester for this year on September 7. The following administration staff has been announced: Dorsey Whittington, president; Mildred Basenberg, secretary; William T. Thompson, accountant; Wilfred Naylor, assistant; Beulah Hancock, assistant. The following form the faculty council: Georges Ryken, Alexander Savine, and Dorsey Whittington.

Lowela Hanlin, pianist, studied during the summer in Chicago with Frederick Schlieder, New York teacher.

Paul de Launay, director of music at Howard College, has opened a School of Music and Fine Arts in conjunction with Howard College.

Officers who will serve the Birmingham Music Club this winter are as follows: President, Mrs. J. W. Luke; first vice-president, Mrs. Victor Hanson; second vice-president, Mrs. Leonard T. Beecher; recording secretary, Katherine Kilgore; corresponding secretary, Mrs. E. B. Teague; treasurer, Clara Haydn; historian, Mrs. James Bowron; director of education, Mrs. R. C. Woodson; director of extension department, Mrs. E. T. Rice; director of junior department, Emma McCarthy. The club has announced the following artists for its series of concerts this winter: the Don Cossack Male Chorus, Albert Spalding, violinist; Grace Moore, soprano; the Minneapolis Symphony Orchestra, and Robert Goldsand, pianist.

Menuhin, John McCormack and Guy Maier are also scheduled to appear in this city during the season. Two pianists are added to the list, E. Robert Schmitz and Beryl Rubinstein.

Estelle Allen Striplin studied with Estelle Lieblich in New York late in the summer. Mrs. J. W. Luke attended the summer school at the Cincinnati Conservatory of Music.

Alice Graham spent eight weeks at the Cincinnati Conservatory during the past summer.

Edna Gockel Gussen studied in the master class conducted by Harold Bauer in New York.

Helen Morris, Birmingham contralto, has returned from New York where she studied voice with Estelle Lieblich.

Guy C. Allen, president of the Birmingham College of Music, has announced that this institution has doubled the number of patrons, faculty, and classes, since its inception a year ago. The College opened for this



CHARLES BAKER

Judson House, Mary Hoppel, Mina Hagar, Lewis James, Norman Joliffe, Grace Leslie, Marie Montana, Marie Morrissey, Nevada Van Der Veer, Olive Marshall, Lambert Murphy, Kathryn Meisle, James Melton, Devora Nadworney, Sigrid Nielsen, Margaret Olsen, Ruth Rogers, William Simmons, Marie Sundelius, Earl Spicer, Edward Ransome, Marion Telve, Earl Waldo and Marie Zandt.

Mr. Baker is organist and choir director of St. Paul's M. E. Church, New York. His choir consists of Ruth Rogers, Elsie Baker, Lambert Murphy and Theodore Webb. He is also director of the New Rochelle Choral Society, with which he has been associated for six years. Two concerts a year are given, one with orchestra and soloists.

The officers of this society for 1931-32 are: President, Mrs. Robert R. Rennie; first and second vice-presidents, Mrs. Harry C. Squires and Mrs. Irving Benjamin; recording secretary, Mrs. Eleanor W. Lieb, corresponding secretary, Mrs. Samuel J. Orr, and treasurer, Mrs. W. Burnett Gosman.

The directors include: Mrs. Frank W. Rowe, music chairman; Mrs. Thomas E. White, active membership chairman; Mrs. Howard M. Wilson, publicity chairman; Mrs. George L. Kettner, Ways and Means Chairman, and Mrs. Leslie F. Smith, patron chairman.

The first concert of the new season will be on December 8 in the Senior High School

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season on September 7. Classes in Musical Pedagogy are large.

TO TEACH IN CLEVELAND

Persinger in Summer Benefit Recital

WOODS HOLE, MASS.—Louis Persinger, violinist, and Miksa Merson, pianist, were heard here in a recital of music for violin and piano on the evening of August 29. The artists had donated their services for the benefit of Woods Hole's Public Library, and a sold-out house demonstrated its approval of the program. The program listed two familiar sonatas: the Beethoven Spring sonata in F major, op. 24, and Cesar Franck's in A major, while interspersed between, both artists played shorter solo numbers and a handful of encores. The evening formed a fitting finale to those Mr. Persinger has given this summer.

M. O.

Persinger in Benefit Recital

Giulio Setti and also Mrs. Dorothy Caruso, with her daughters, Gloria and Jacqueline, were passengers on the Conte Grande which arrived in New York on September 7. Mr. Setti said that rehearsals of the Metropolitan Opera chorus would begin on the following day, preparatory to the opening of the impending season.



DORIS HUMPHREY,

who, with Eleanor Frampton and Charles Weidman, will conduct a modern dance department at the Cleveland Institute of Music, Cleveland, Ohio.

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The Salzburg Festival

(Continued from page 5)

the same as in preceding seasons. Only Franz Schalk, veteran representative of Viennese operatic tradition and one of Salzburg's "grand old men," is missing this season; ill health prevented him, virtually at the eleventh hour, from taking his old stand in the festival scheme. His job (the conducting of Don Juan, The Magic Flute, Il Seraglio, and a number of Philharmonic concerts) was divided between Bruno Walter and Robert Heger. Clemens Krauss is again in evidence in his triple capacity of operatic and symphonic conductor and of director of the Vienna Opera. The troupe, as I have said, is virtually in its entirety that of the Vienna Opera, with but few additions from outside.

MAGYAR HORS D'OEUVRE

At the time of writing, nine of the eleven operas have been produced; Fidelio, and Gluck's Orfeo (under Bruno Walter) are still awaiting production, the latter being a local novelty. A number of symphonic concerts by the Vienna Philharmonic (among them one to be conducted by Sir Thomas Beecham) are still ahead of us.

If "cosmopolitanism" be the watchword of the 1931 festival, the opening portion of the program gave the proper cue. First came Ernő von Dohnányi at the head of his Budapest Philharmonic Orchestra to give two symphonic concerts: the first with a classic, the second with a Hungarian program. Bach's Organ Toccata in C, orchestrated by Leo Weiner, Mozart's G minor Symphony followed, and Brahms' First formed the first program. On the second night Dohnányi's Suite in F sharp minor, Hubay's Scène de la Csarda, Kodály's Marosszék Dances and Bartók's brilliant Dance Suite gave as complete a manifestation of contemporary Hungarian music, both in its modern and conservative aspects, as one comparatively short program would permit. The orchestra did fine work and proved itself a first-rate body, though connoisseurs with a fine sense for color values would miss in it that charm and brilliance of the string section which is the particular secret of the Vienna Philharmonic Orchestra.

STABILE A STAR

Next on the festival bill was a short season of an Italian troupe announced, with some poetical license, as "La Scala from Milano." That was a slight exaggeration, but there is no denying the company's excellent work. Il Barbiere, Don Pasquale, and Il matrimonio segreto, (Cimarosa) were given under that brilliant and invigorating conductor, Maestro Arturo Lucon. The bright particular star of the troupe was Mariano Stabile, a favorite with German speaking audiences since his first appearance as a star member of Toscanini's traveling La Scala company, two years ago. Stabile gave a scintillating Figaro, and a magnificent Doctor Malatesta in Don Pasquale, and reaped the lion's share of the abundant applause. Next to him, the honors of the Italian season went to Dino Borgioli and Fernando Autori, in their respective roles. Tina Paggi, Grazielle Pareto, Christy Solari, and Enrico Vannucci were the other luminaries of the company. It was Italian opera at its best: full of vocal brio and of that primitive, spirited kind of buffoonery and abandon which German artists, less gifted with lightheartedness are and probably always will be, unable to give.

STRAUSS AND MOZART

Der Rosenkavalier is a favorite opera at Salzburg, and the production as a whole has lost none of its freshness and beauty. Lotte Lehmann as the charming princess with the slight tragic touch is a model performance, and next to her Richard Mayr, as the buoyant Baron Ochs, is the high light of the performance. Margit Angerer as Octavian and Adele Kern as Sophie gave their familiar excellent delineations. Koloman von Pataky showed fine style and taste in the short aria of the Tenor, and Hermann Wiedemann made a droll Faninal.

Don Juan, under Walter, also had largely the familiar cast. Germaine Lubin from the Paris Opéra replaced Maria Németh, in the role of Donna Anna, giving an impersonation which was impressive in appearance and vocalism, if perhaps in its early stages hampered by nervousness and by the unaccustomed German idiom. Karl Hammes sang and acted Don Juan as well as in preceding years, though he still lacks that demonic, superhuman bigness which alone explains Don Juan's uncanny power over his fellow-men and notably his fellow-women. Lotte Schöne, replacing Elisabeth Schumann, was a sprightly Zerlina, and Luise Helletsgruber a satisfactory Elvira. Richard Mayr was again the central figure of the whole opera; his Leporello is a masterpiece of humor and sincerity. Pataky sang his arias beautifully as Don Ottavio, which is about all that pale role permits of, and Karl Ettl was a pleasing Masetto. Bruno Walter was the conductor. Unlike Strauss, Walter conceives Don Juan not as a tragic comedy but as a tragedy with slight comedy

relief. It was a beautiful orchestral performance.

THE MAGIC FLUTE

Walter also directed The Magic Flute, not heard here for two years. Lotte Schöne sang Pamina, Hans Fidesser Tamino, Irene Eisinger Papagena, and Hammes Papageno. Richard Mayr gave his famous Sarastro artistic authority and human depth. Maria Gerhardt as The Queen of the Night, and Erich Zimmermann as Monostatos were adequate. Notable was the perfection of ensemble in the two groups of trio-singers: the three Ladies and the three Boys. Bruno Walter was at his best; rarely has the Overture or the March of the Priests been played more beautifully and with more noble authority. Karlheinz Martin, the "guest" stage director, made the best of the limited possibilities which the stage of the Festspielhaus offers for productions on an elaborate scenic plan. Considering that the Festspielhaus was originally a riding school, the resourcefulness of these who adapted it for its present purpose, is admirable. Yet a thorough modernization of the primitive stage is the admitted crying need of the Festspielhaus.

MORE MOZART

The Marriage of Figaro was newly staged at Salzburg last season, and beautifully so. This year's production was a replica of last year's performance, and with virtually the same cast: Viorica Ursuleac and Wilhelm Rode gave the aristocratic couple, Adele Kern and Karl Hammes their two more or

Berlin

(Continued from page 5)

amateurs. In a short time, therefore, it will be possible to judge the merits and qualities of the new instrument from actual experience in one's own home.

THE ORGAN WITHOUT PIPES

The pioneer of all this "electrical" music is another German inventor, Jön Mager, whose latest achievement is the remarkable new set of "bells" installed in the Bayreuth Festspielhaus for Parsifal. When Theresmin, the Russian inventor, made his demonstrations with his now well-known instrument, Mager had been working for years along similar lines without attracting public attention. He has perfected an electrical organ with three manuals and pedals, with an abundant set of effective stops, but not a single pipe!

The Bayreuth bells, whose quality have been able to satisfy even the fastidious Toscanini are also of completely novel design. Operated by a keyboard in the orchestra pit, they consist of an electrical device which employs the Javanese gongs known as gamelans, which have a marvellous sonority. These are placed backstage, and the sound issues through megaphones suspended large side up, from the ceiling, so that the mysterious bells of the Holy Grail seem to sound far away.

ADVANCE IN MECHANICS

Returning to the Munich Congress, there is no doubt that a marvellous advance has been recorded in the development of the mechanical side of music. Whether all this will redound to the benefit of art is doubtful, though its influence on musical affairs is already enormous. Mechanical music, still in its infancy, may mean the death of pres-

less faithful servants, and Irene Eisinger, the Cherubino. In the minor roles Gertrude Rünger, Karl Norbert and Erich Zimmermann were very good. Dr. Lothar Wallerstein was the stage director, and Clemens Krauss conducted with breath-taking tempi and abundant brilliance.

Così fan tutte was performed in the same setting which has been justly admired in Vienna, under Clemens Krauss' direction. Viorica Ursuleac, Eva Hadrabova, Adele Kern, Karl Hammes and Josef Manowarda offered a performance of infinite lightness and grace. Völker, the new tenor, was a newcomer in the cast; he possesses a big, glorious voice but, alas! a not too fortunate stage presence. Clemens Krauss and Dr. Lothar Wallerstein were the directors of the orchestra and of the stage, respectively.

HEGER CONDUCTS IL SERAGLIO

In Il Seraglio, Robert Heger wielded the baton with musicianship and authenticity. In the absence of Maria Németh, the role of Constanze was sung by Gertrude Callam who showed good vocal qualities but rather unconvincing histrionic gifts. Lotte Schöne (in place of Elisabeth Schumann) did Blondchen, Pataky was a golden-voiced if somewhat impersonal Belmonte, and Hermann Gallos amusing as Pedrillo. Emanuel List was cast for Osmin; his voice has, if possible, even improved since the day when this German-American basso was "discovered" in Vienna. A bit more of finesse, and he would be one of the world's finest bass singers. Rudolf Otto Hartmann was the capable stage director, and Alfred Roller the settings were beautiful and atmospheric.

PAUL BECHERT.

ent-day instruments, or it may not; it is, in any case, a force to be reckoned with by every musician today.

HUGO LEICHTENTRITT.

Cleveland Institute of Music Scholarships

Auditions for the annual free competitive scholarships at the Cleveland Institute of Music, Cleveland, Ohio, will be held at the school September 17, 18 and 19. A scholarship of one year's tuition is offered by each faculty member of the institute. Piano scholarships are given by Beryl Rubinstein, Ruth M. Edwards, Arthur Loesser, Bertha Giles, Theresa Hunter, Denoe Leedy, Jean Martin Buck and Dorothy K. Price; violin scholarships by Josef Fuchs, Maurice Hewitt, Marie M. Martin and Margaret Wright Randall; viola, Carlton Cooley; cello, Victor de Gomez and Edward Buck; harp, Alice Chalifoux; voice, Charles Massinger, Marcel Salinger and Anne Maude Shamel; theory, Herbert Elwell, Ward Lewis and Quincy Porter; scholarships for players of woodwind and brass instruments are also available.

Contestants must appear at the Cleveland Institute of Music on the following days: piano, violin, viola and cello, September 17; voice and brass and woodwind instruments, September 18; composition, theory, solfège and ear-training, September 19.

J. McC. Bellows Ends Vacation

Johnson McClure Bellows, manager of the Chicago office of the Columbia Concerts Corporation, who sailed for Europe in July, and has been passing the summer at Biarritz and Cannes, returned to New York on the Paris, arriving here August 31.

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London Likes Lippe's Bruennhilde in Siegfried

The London critics were unanimous in their comments about Juliette Lippe's debut on May 4 at Covent Garden. Of her Bruennhilde in Siegfried the Morning Post said: "By strength of histrionic talent she conveyed the conflict of heredity and environ-



Photo by Ottokurt Vogelsang

JULIETTE LIPPE AS BRUENNHILDE

ment which is the theme of the last act. For this theme to emerge with the greatest clarity, it is also necessary that the quality of the voice be such that it can easily thread its way through the orchestral texture. This requirement was well met by Mme. Lippe, in whose voice, power and beauty of tone, are balanced throughout a wide range."

The London Star commented: "Juliette Lippe made a most favorable impression.

It is very unusual for an American singer to jump straight into Covent Garden in a big part, though European musicians in hordes invade New York and make big reputations and big money. Mme. Lippe has an exceptionally beautiful voice, knows how to use it, and looks Bruennhilde to the life."

"A new Bruennhilde was Juliette Lippe," said the News Chronicle. "She is a soprano equal to all the demands which this exacting part makes on her. Her voice is both brilliant and sympathetic and she has a fine command of vocal color."

Ernest Newman in the Sunday Times of May 10 in his article "The World of Music," regarding Miss Lippe's debut wrote: "Here is a case in which the Wagnerian actor has to be mainly psychologist. In the case of Bruennhilde in the awakening scene, the actress has to be mostly mime; and the technical difficulty of scenes of this kind is so great that it is not to be wondered at that nine singers out of ten fail in them, and by their failure, unfortunately, put Wagner in a false position. It is rarely that an operatic actress can mime so admirably as the other newcomer, Juliette Lippe, did in the awakening scene last Monday, and by so doing show Wagner to have been justified in conceiving the situation as he did and resorting to that particular technic for the realization of it. The full consideration of this point, however, necessitates a rather detailed examination of a certain aspect of Wagner's mind as musician as well as dramatist, or rather of the two in combination; and as my space is exhausted, I must reserve the question for a separate article."

Fay Foster's Little Concert Bureau

Fay Foster has issued a charming little booklet entitled, Little Concert Bureau, in which she says as an introduction that ever since her return from Europe where, for twelve consecutive years, she studied singing, piano, composition, acting, pantomime, mise en scene, operatic and concert repertory and costume designing, "I have been occupied in presenting these allied arts either in person or in directing productions of my pupils. While in Europe I became associated with various intimate theaters, playing leading roles in Die Fledermaus in Vienna. This, combined with my study of the music and the customs of many countries has enabled me to design concert programs suitable to the personality of the individual student."

Her work has received the warmest praise of the press. For instance the Herald Tribune, following a radio performance of Miss Foster's over WJZ, said: "Fay Foster's In the Carpenter's Shop reproduced an almost perfect example of oratorio. The Fay Foster Quartet assumed a choral grandeur while retaining a clarity which radio never accords a full sized chorus."

The Little Concert Bureau, Miss Foster has formed exclusively for her artist pupils' benefit. Among those are: Frances Church, mezzo-soprano, and soloist at the Church of the Holy Apostles, who specializes in costume and operatic concerts. Magdalen Helriegel, who reads poetry to music and whose repertory includes Chinese poems with musical backgrounds in the costume of Ancient China, Medieval ballads with music by Loewe and others in appropriate costume, and poems of other periods and nationalities. Henry Tietjen, tenor, soloist at the Schermerhorn Street Evangelical Church, Brooklyn, and Isabel Knight Hatfield, soprano, who give readings to music in costume; Helyn Deucher, dramatic soprano, who, with her concert work, is soloist at the Emmanuel Lutheran Church in New York; and Joye Joost, contralto, a reader to music and an impersonator.

This group of young artists are able to furnish musical programs suitable for any occasion: solos, duets, trios, recitations, readings to music, costumed numbers, at a fee any paying organization can afford. The Little Concert Bureau is a co-operative organization with no overhead expenses or managerial fees.

Miss Foster will re-open her New York studios in September.

Berumen Closes Summer Season

Ernesto Berumen, New York pianist and teacher, has concluded one of the busiest summer seasons of his career. Mr. Berumen presented eleven pianists at the weekly summer musicales given at the La Forge-Berumen Studios during June, July and August. All the young artists displayed talent and excellent training. Those who appeared were Edna North, Mary Frances Wood, Phoebe Hall, Aurora Ragaine, Gertrude Neff, Helen Wakefield, Blanche Gaillard, Amy Paget, Rio Smith, Emma Olsson and Harold Dart.

Mr. and Mrs. Berumen left, September 1, on a motor trip to Canada, where they will spend a month, returning to New York, October 1, when Mr. Berumen resumes his teaching at the La Forge-Berumen Studios. He will again conduct classes in Spanish phonetics, and harmony, and will give four lectures on Piano Technic and Interpretation.

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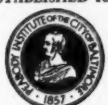
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York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication.
These will not be returned, however, unless accompanied by stamped and
addressed envelope. The MUSICAL COURIER does not hold itself responsible
for the loss or non-return of contributions.

NEW YORK SEPTEMBER 12, 1931 No. 2683

Schumann is dead seventy-five years; Liszt is
dead forty-five years. The world has waited a long
time for their equals.

Weekly open air concerts are given at the base of
the Statue of Liberty. Of course the compositions
played are mostly in free harmony.

With science and man made music struggling for
supremacy in the reproductive field, even a hasty
review of the situation leads to the conclusion that
the latter still holds its lead in the furious race.

Mussolini is fair, after all. He has not, as yet,
decreed that the only music to be performed in Italy
shall be Lucia, Rigoletto, Trovatore, Aida, Traviata,
Cavalleria Rusticana, Pagliacci, Boheme, Tosca, and
Madame Butterfly.

Municipal subvention funds not being forthcoming
for the Warsaw Opera this winter, that institu-
tion will remain closed, thereby regrettably increas-
ing the list of European lyric houses, symphonic
series, and recital courses which are to be suspended
during the coming season owing to the economic
conditions and their resulting financial distress.

A New York radio station broadcasts a Slumber
Hour, and included in it the other evening was
Bach's Air on the G string. If one cannot love Bach,
why insult him? He is the least soporific of com-
posers. There are many specific Slumber Songs,
Nocturnes and dream pieces in the repertoire of
music. And anyway, there is Wagner's *Lass mich
schlafen* (Let Me Sleep) from the Dragon episode
in *Siegfried*.

The director of the newspaper *El Mundo* of
Buenos Aires has just paid \$400 for an air-mail
subscription to the *Literary Digest*, \$395 for the
postage and \$5 for the regular subscription. We
believe the news the MUSICAL COURIER prints is as
valuable to our readers as that of the *Literary Digest*.
And we welcome not one but several air-mail sub-
scriptions to our magazine. Perhaps one of our
African subscribers would like the MUSICAL COURIER
delivered to him by Lindbergh. We would happily
oblige, and then we will get a squib in the daily
papers saying that our magazine is more costly than
the *Literary Digest*. Of course our subscriber's

name would appear also. Ah well, competition is
the root of all expense.

America Can Help

Confirmation comes of the exclusive report pub-
lished in the Musical Courier several weeks ago, that
the American Conservatory of Music in France
(Fontainebleau) may have to close its doors unless
a dormitory could be built to serve as sleeping quar-
ters for those students now domiciled at the Fon-
tainebleau Palace. One of its wings was given by the
French Government for that purpose, but political
pressure has been brought to bear, and objections are
piling up against interfering with the "majesty" of
the historic edifice. Even the palace furniture origi-
nally used by the American Conservatory is being
removed piece by piece and the only articles left are
those which it bought with its own money. The
Government had the promise of American sponsors
of the Conservatory that they would erect a dormi-
tory but owing to the Wall Street crash the plan
has not been carried out. The French Government
offers 200,000 francs toward a building fund and
the remainder must be raised by American and
French private sympathizers and supporters. It is
to be hoped that the matter may be settled satisfac-
torily soon for the American Conservatory in France
is doing excellent work and its abandonment at this
time would be a hardship for the students and a
setback to the musical rapprochement which has been
flourishing so successfully between France and the
United States since the war.

Gould, Impresario

Frank Jay Gould amuses himself by experimenting
with dollar opera at Nice. For this purpose he has
leased the Nice Opera House, where he promises to
give first class grand opera. He also proposes to
make it profitable and to teach it to walk on its own
feet. So, at least, Mr. Gould is quoted. So, like-
wise, have others been quoted from time immemorial.
The die-hards just cannot accept the idea that grand
opera rarely, and only in the most favorable circum-
stances, can be made to meet its own expenses.

At our New York Metropolitan this feat (so we
are led to understand) is accomplished by means of
a long season with every seat and a good deal of
standing room, sold at high prices for every per-
formance. Artists are engaged for part time, and
the repertoire arranged accordingly. The financial
matters of the company have been expertly handled,
and expenses kept at a minimum. But could any-
thing like that be done at a dollar a seat? Scarcely.
The Metropolitan seats 3,700 and the average
price of seats is about four dollars. The standees
pay two dollars. The box office may, on good even-
ings, take in \$16,000. Compare this with the small
capacity of the Nice Opera, and a dollar a seat.

The only object of such comment is to bring atten-
tion once again to the impracticability of cheap grand
opera.

Who's Who About Schwerké

Irving Schwerké, newly appointed Paris repre-
sentative of the MUSICAL COURIER, figures as fol-
lows in the *Who's Who*:

Irving Schwerké: author, critic, teacher; educated Charles-
ton College, Wis., and Madrid universities; private study in
Italy, France, England, Spain, Russia, Germany and Aus-
tria; Officer French Academy, May 1, 1930; author of
books, *Kings, Jazz and David*, Sept., 1927; *Alexandre Tan-
sman*, French and English editions (Max Eschig, Paris),
1930; European lectures on American music; Sorbonne lec-
tures on pioneer American composers; Paris representative
MUSICAL COURIER; treasurer, *La Critique Etrangère en
France*, and *La Confédération Internationale de la Critique*,
both Paris; U. S. delegate Association Syndicale Profession-
nelle et Mutuelle de la Critique Dramatique et Musicale,
Paris; member International Society Musicology, Basle;
Société Française de Musicologie, Paris; Neue Bach-
gesellschaft, Leipzig; La Maison des Journalistes, Syndicat
des Journalistes and Anglo-American Press Association,
Paris; Friends of La Scala, Milan; exec. Comm. Chopin
Society, Palma, Mallorca, Spain; Société Internationale des
Amis de la Musique Française, Société des Amis des Cathé-
drales, Paris; music critic Paris edition Chicago Tribune
and Paris Boulevardier; contributor to *La Revue Pleyel*,
Musique, *Chantécœur*, *Guide du Concert*, *Comœdia*, Paris;
Amsterdam Telegraaf; *Guide Musical* et *Theatral*, Paris;
London Sackbut; *Etude*, *League of Composers Review*, and
many other English and European journals.

A Job for Edison

The failure of the recent attempt to hear the voice
of Tennyson on the fiftieth anniversary of its re-
cording gives marked emphasis to the progress that
has taken place during that time. No doubt the
record would have given satisfactory results if the
reproducing device had been what it is now, and
in first class order, though it is possible, of

course, that some deterioration from chemical change
or corrosion has ruined the record. However that
may be, no doubt Edison could rectify matters, if any
rectification is possible.

According to the cable reports from London,
Tennyson's recorded remark was "O Gee!" Per-
haps, like Fafner, he objects to being awakened from
his fifty year sleep.

The Passing of Schalk

Conductorial ranks and the musical world in gen-
eral have suffered a grievous loss in the death of
Franz Schalk, who passed away last week. He died
near Vienna at the age of sixty-eight, after a long
siege of illness which interfered this summer with
his usual important duties at the Salzburg Festival.

Schalk's development as a great artist of the
baton was particularly interesting to the American
musical public, for he directed German opera in New
York at the Metropolitan a little over thirty years
ago, and during the several seasons of his activity
there was respected as a serious and conscientious
leader but not regarded as an exceptional hero of the
baton and certainly not as a genius.

After his return to Vienna he dedicated himself
to symphony and opera conducting and gradually un-
folded his full abilities there and elsewhere in
Europe, finally winning recognition as one of the
outstanding interpretative musicians of his time,
especially for his performances of Wagner, Mozart,
Beethoven, Schubert, Bruckner, and Brahms.

Schalk never was what is known as a "prima
donna" conductor, for his scholarly bent of mind
and dignified nature and approach never permitted
him to strive for personal display or sensationalism
or even exaggeration in his performance of the mas-
terpieces. His successes were achieved on the basis
of strict adherence to artistic tenets, and by that
method he gained the admiration of his European
audiences and the high esteem of his colleagues in the
musical world. It will be difficult to fill the eminent
place held by Franz Schalk, especially in connection
with the symphonic and operatic activities of the
Austrian capital.

Amateur Playing

In the September Mercury, Isaac Goldberg has
an article entitled *The Uses of Amateur Playing*, in
which he utters some fine thoughts, truly justified,
about those music lovers who perform unprofession-
ally at home, alone and with friends, for the mere
love of the great tonal works of art. It may be tech-
nically poor playing, but at least it is their own, says
Mr. Goldberg in effect. He points out that Ameri-
cans do too little, as amateurs, in the way of personal
music making, and seem to prefer to be listeners
rather than performers. The fault lies, of course,
with lack of early training, and dates back several
generations in this country. If parents create the
proper musical atmosphere at home, their children
will at least have a chance to begin in the right way
as ultimately understanding music lovers, and in that
way the heritage descends from generation to gen-
eration. The process made essentially musical na-
tions of Germany and Austria. It would help our
country along the same lines. A listening public
is useful and necessary, but a performing public
would be an inestimable boon for the musical art.
More such active amateurs is the crying need of this,
our land of the brave business man and free spender
at the box offices of opera and concerts.

Gesellschaft der Musikfreunde

Subscriptions received for the fund which the
Musical Courier is raising to help the Vienna Gesell-
schaft der Musikfreunde in their endeavor to secure
adequate and safe quarters for their priceless col-
lection of musical manuscripts, letters, and instru-
ments:

Ossip Gabrilowitsch	\$100
Harry Weisbach	10
Total	\$110

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A Worthy Formula

According to Louis Sherwin, the late Frank Harris
had a notable formula. It was as follows: "I in-
sisted upon the utmost integrity in the critical and
political columns. It was—and still is—my point
of view that it is enormously important that a book,
a painting, a symphony, a play, any work of art or
a government policy should be treated with the ut-
most candor and honesty."

VARIATIONS

By the Editor-in-Chief

Homeward bound on the S.S. Bremen last month I had as musical fellow passengers Albert Coates, Frederick Stock, Leopold Godowsky, Josef Hofmann, Berthold Neuer, Lea Luboschütz, Louis F. Mattson (assistant manager of the Philadelphia Orchestra), Louis Bachner, Hattie Scholder; and close to music there sailed with us also W. A. Clark, sponsor of the Los Angeles Orchestra; Alice Seckels, San Francisco impresario; William A. Paley, president of Columbia Broadcasting, and Edgar Speyer, art lover and husband of the former violinist, Leonora von Stosch.

It was a merry tonal group, but with the exception of Stock and Coates, none of them made music. The two baton masters generously conducted the combined ship's orchestras, at a formal concert, and the proceeds of a collection went to the players. Stock led Schubert's Unfinished Symphony, and Coates the Tannhäuser Overture. Between those numbers, Emil Schier, the excellent musical chief of the S.S. Bremen, directed the Blue Danube waltz.

Josef Hofmann, when he was not playing an expert game of ping pong, told stories of some of his amusing experiences. On one occasion he gave a recital at a theater and had just started from the wings to walk to his piano when he heard one of the stage hands say: "That guy has forgotten his music."

Hofmann's little son, Anton, when his mother asked him what he intended to be, answered "A pianist, like father." Then he thought a moment, and added: "No, I think I would rather be a gardener, and work out of doors. Father sits at his desk all day."

Father is the director of the Curtis Institute of Music, and, as a matter of fact, labors more at his desk than he does at the piano. Hofmann practises less than any other great pianist. However, do not let that mislead you if you are a practitioner of the keyboard.

Godowsky told me that when he had finished the composition of his *Künstlerleben* (Strauss) waltz adaptation, he played it from the manuscript for Hofmann who followed every note with the closest attention. "Play it again," Hofmann asked. Godowsky did so, and then they fell to discussing the work.

A few days later Hofmann visited Godowsky, seated himself at the piano, and to the latter's amazement played the entire *Künstlerleben* adaptation from memory, with only a few slight lapses in the harmonization.

Before I left Paris a voice on the telephone announced itself as belonging to "Orry Pilsaire." After a moment I recognized the speaker, whom I used to know as Harry Pilcer, when he sang and danced years ago with Gaby Deslys in a musical comedy of which I was the author.

Harry's telephoning was to the effect that he wished me to come at once to the Empire Theater, to hear a three year old piano prodigy rehearse for a concert to take place that evening. I taxied hurriedly to the Empire, and Harry introduced me to the tot, Magda Rinagl, and her mother. A raised pedal was adjusted to the piano and the little girl played Daquin's *Le Coucou*, a Mozart Rondo, Debussy's *Le Petit Berger*, and Beethoven's *Für Elise*. The child played badly and showed only a slight degree of talent. Harry had planned to back Magda financially for an American concert tour, or failing that, for a try at a vaudeville engagement. When I explained what a real infant prodigy must be like to astonish the American public, Harry understood, abandoned the touring idea, and agreed instead to pay for Magda's further thorough tuition.

Mrs. Josef Hofmann bought a fine police dog in Germany and was bringing him home on the S.S. Bremen. Nearing port she sent a radio message to her friend, Venita Saperton, daughter of Godowsky: "Your father is feeling fine. Bring a large dog muzzle to the pier." An alarmed wireless promptly came from Mrs. Saperton and an explanatory answer had to follow as a matter of course.

The Bremen passenger list included also Count Adam von Moltke, and Herr Hasso von Bismarck.

I knew I was back in the United States when I read this item on the outside of a menu folder: "Stadium concerts delight thousands of persons

these summer evenings. Dine at Childs' on your way uptown. After the concert walk a few blocks to Childs on 125th Street. Meet your friends there and discuss Beethoven and Schubert over the coffee and cigarettes."

Further confirmation came when I went to Saratoga, remarked upon the absence of the usual free summer concerts in the local park, and was told by a policeman: "Wasn't enough money to pay for new road paving and for the music, and so they let the music go."

From a competent and respected source comes this communication:

New York, September 2, 1931.

Dear Mr. Lieblich:

Having just returned from an extended vacation, I dutifully peruse the back copies of the Musical Courier, only to find an editorial on Anton Bruckner in the issue of August 1, which was to be the first fly in the ointment of the dawning musical season.

The old proverb "Les goûts des hommes sont différents" still holds good, probably. However, it is my belief that your editorial writer—with all due respect to the creative powers of Mr. Howard Hanson—exaggerated somewhat when he made the bold statement that "Mr. Hanson's Nordic Symphony is a far more magnificent work than any Bruckner ever wrote," etc. Perhaps, you even put Mr. Hanson, who has been described to me as a model of modesty, in a rather embarrassing position by this eulogy. And, after all, are not comparisons odious?

It is not the "European Mind" that makes me speak this way. I believe it is common knowledge, that the German musician and music-lover is a true propagator of the "International Empire of Music" and that, even in the dark days of war hysteria, the population of Germany demanded and heard its share of Thomas, Halévy, Franck, Verdi, Puccini, Tchaikowsky, etc., as it had done before. Conditions were different on this side of the ocean.

It is, furthermore, not the fact that I happen to be a member of the executive board of the Bruckner Society of America, which inspired this reply; it is simply a defence of a much-wronged master. Your writer calls Bruckner "a Brahms without the soul." Without endorsing this statement, I do not hesitate to say that, taking the accomplishments of the two composers as a whole, Johannes Brahms is also my own first choice—a logical one for the musicologist and psychologist in my humble self, because it is a matter of experience that the profound, often heavy and sombre Protestant Brahms appeals more to the North German, the Scandinavian, etc., whereas, on the other hand, the South German, the Austrian and Latin cast lots with the intuitive, enthusiastic, mystic Catholic Bruckner.

This preference, however, does not prevent me from paying the highest tribute to the genial musician Anton Bruckner, who was absolute king in his domain. I am utterly unable to understand how a leading, otherwise splendidly edited musical magazine of the type of the Musical Courier can indulge in such easy "boulevard journalism"—pardon the harsh expression—as to pass final judgment on a great musician in scant twelve lines of nonchalant editorial wisdom. The statement that "Bruckner, no doubt, would have liked to have been romantic, but he never was," is a misrepresentation of facts. I have gone to the trouble of looking up reference material in a dozen or more books on Bruckner, some of which are rather critical towards the Austrian. All of them, however, agree that, whereas Brahms built his life-work on the tradition of the classicists, Bruckner is the romanticist per se. He was bound to be, through his love and enthusiasm for Richard Wagner and his work. Even the redoubtable Mr. Hanslick does not agree with your editorial writer in this respect.

The controversy about the "logical lawfulness" of Bruckner's symphonic structure seems to have come to an end. Alfred Orel's thorough, exhaustive study of the subject may be recommended to all lovers of simple truth. I do not want to dwell on the misery of Bruckner's life, on the manifold persecutions and the ridicule he had to suffer from the Brahms and Hanslick clique, from the camarilla of the Imperial Court. In the very fact that in spite of extremely bitter adversity throughout a lifetime, he was able to create a good many master works—symphonies and masses—I see proof of his true genius. Should we not judge the accomplishments of a man in the light of his environment, which made life enjoyable or miserable for him? Bruckner, the simple religious soul, the rustic "Stifts-Organist," and Brahms, the favorite of Fortuna, the steadfast, self-assured man, who, by the grace of influential friends (read: adversaries of Wagner's muse) found early recognition. How great a contrast.

Furthermore, should it not be the principle of the true music-lover to approach a composer and his work from a more thorough, broadminded standpoint, than the average listener?—Should he not take great pains to judge without prejudice, but with a deep understanding of the atmosphere in which the creator lived, with the purpose of grasping and assimilating the intention, the artistic will of the composer? For instance: One may not enjoy the majority of Stravinsky's works, but, in all fairness, one cannot help paying tribute to him as a serious musician and master of musical composition.

Therefore, in spite of this rather artificial "Anti-Bruckner Movement," we respect and love in Bruckner's life-work the profound musical knowledge, we see in him a master of counterpoint, of symphonic structure, of harmony and melody,—all this ennobled by the divine power of inspiration, which we modern men with our sober "Sachlichkeit" should praise as a true miracle of Creation. When we take pains to see in Bruckner the incarnation of heavenly, elementary powers, a man who sinks unto his knees before the omnipotence of Creation, then we will succumb to the genius of the

last romanticist, the romanticist of the symphonies in D minor, E flat major, E major, and of the third Mass!

Must the better necessarily be the enemy of the good? Does not the word of the German classicist Herder still hold good, that "supreme art and supreme love are devotion?"...

With best personal regards and welcome home to you, dear Mr. Lieblich, I am,

Very truly yours,

(Signed) JOACHIM H. MEYER,

Music Critic,
N. Y. Staatszeitung.

What can one answer to Mr. Meyer, who makes out a strong brief for his client? All the contentions of the plaintiffs are familiar, and they keep putting in evidence Bruckner's prolixity, his oftentimes uninspired themes, and his frequent copyings from Beethoven and Wagner.

The question of Bruckner's actual worth and value will never be settled by argument; posterity is the sole jury to find the ultimate verdict.

There are a number of editorial writers on the Musical Courier, and not all of them, including their chief, agree with the statement that Bruckner is "a Brahms without soul."

Readers of this paper are invited to express their views whenever they differ from Musical Courier opinions.

It is to be hoped that other dissenting communications to reach these columns will prove to be as sincere, logical, polite and well expressed as the one from Joachim H. Meyer.

There is no end to home entertainment for the tired business man. Have you seen the Visionola? It embodies a phonograph, radio, silent and talking pictures (with musical accompaniment) and enables you to make phonograph records of your own. The contraption takes up no more space than an ordinary radio cabinet.

Labor Day radio listeners who tuned in to an evening concert of Jewish ritual music must have been dumbfounded—or were they?—to hear the unctuous announcer suddenly inject himself into the proceedings with a passionate laudation of Kosher Salad Oil, "which if used frequently will bring joy into thousands of Jewish homes."

My own radio favorites are Rapee's Orchestra; Julia Sanderson and Frank Crumit singing popular songs with marvelously clear enunciation; Toscha Seidl, and the two-piano playing of Vera Brodsky and Alexander Kelberin.

From the Palm Beach Gazette: "A small but apprehensive audience enjoyed the concert presented last evening at the First Methodist Church."

Montague Glass writes from Digby, Nova Scotia, that he stayed away from a costume recital there of Canadian folksongs "because if there is anything less entertaining than folksongs in costume, it is either earache or a fulminating appendix."

Another correspondent informs this column that "the Shenandoah Caverns, one of the sights in the Shenandoah Valley, Va., advertise themselves to tourists as a 'Symphony in Stone.'"

Rudy Vallee and his love song crooning are in grave danger. Two Parisian chemists announce their discovery of "Stevioside," a compound which is 300 times sweeter than sugar.

Furthermore, comes the news from the American Chemical Society that "radio makes audible the melody of the atom." On second thoughts, is that news?

Mozart seems to have fallen victim anew to the pens of the revisionists and adapters. To their notion, he was unaware of what he wanted, but it does not appear that they have been able to help him very much. Most of us continue to prefer Mozart as he is, without having him spiced, adulterated, thickened, gilded, trimmed, and amplified.

However Freud and other psychologists may explain the phenomenon, the printing industry seems unable to set correctly the title of Smetana's opera, *The Bartered Bride*. A recent press agent story bore the announcement that a certain company's repertoire would include "The Bartered Bridge." Not to be outdone, a newspaper recently carried the statement that the Philadelphia Orchestra was scheduled to play the overture to "The Battered Bride." It might be suggested to the typesetters that, as far as we know, they have yet to refer to the young Bohemian lady

as "The Gartered Bride," or, in these times of falling values, and speakeasies, as "The Bargain Bride," or "The Bartender's Bride."

In the Pacific Coast Musical Review, its editor, Alfred Metzger, chides the local musicians and musical public for not supporting his publication properly and adequately, and explains that he cannot pay his bills for printing, news gathering, and other expenses unless the income of the Pacific Coast Musical Review at least equals its obligations. Mr. Metzger appeals for increased subscriptions and advertising as the only means enabling him to give better service to his readers and his business clients. His presentation of the facts hits the nail on the head, and is a just indictment of a locality that considers itself as musical as any other in this country.

Music is given comparatively little space in the daily papers, beyond reviews of concerts, advance notices, a few items of news, and press stories of the best known artists, who need them least. Seldom is any attention paid to ethical, aesthetic, or practical discussion of music or to the problems of the tonal profession. Hardly ever does a daily paper condescend to write editorially about any phase of music or musicians. Our journalists consider a baseball game more important than a new symphony, and an interview with a successful prize fighter infinitely more appealing than the views of even the greatest of musical performers.

It is in order, therefore, that Mr. Metzger should scold his fellow citizens for their indifference to a publication like the Pacific Coast Musical Review, which always has shown itself to be serious, enterprising, and devoted to the best interests of musical art. Mr. Metzger was at one time the Pacific Coast representative of the MUSICAL COURIER and comes by his traditions and ideals logically.



(From Fliegende Blätter)

If sculptors gave concerts of their art.

Advertisement in the Berlin Lokal Anzeiger: "Saxophonist, who also plays violin, tango harmonica and traps, will accept play gratis weekends if engaged permanently." An "accordion pianist," and a "cello jazzier" also seek jobs.

There are over two hundred matrimonial ads. in the Lokal Anzeiger of a Sunday.

At Stahl's spacious Berlin music shop, the MUSICAL COURIER is a conspicuous feature of the window display. Mr. Stahl said that during the two days of Bank closing, as many persons as usual, visited his establishment. Formerly of Schirmer's, New York, he asked me to extend greetings to all his old friends across the Atlantic.

Alexander Tansman, the Parisianized composer from Russia, has dedicated his new (second) piano concerto to Charlie Chaplin. Its pedalling will be watched with particular interest when E. Robert Schmitz gives the work its American premiere with the Cincinnati Orchestra in that city, January 22 and 23.

By the way, there is no truth in the malicious rumors that Prokofieff has written a violin etude to be played with jumping bow and dedicated to Douglas Fairbanks; or that Stravinsky has just finished a coloratura concert aria which has a tremendous punch—Swedish punch—and is dedicated to Greta Garbo.

LEONARD LIEBLING.

The following paragraphs are quoted from an article by Chaliapin in the London Saturday Review:

"One of the most famous conductors in the world once said: 'Sitting in the auditorium I do not enjoy Wagner; but when I conduct a Wagner opera it gives me the most intense pleasure.' This attitude of the artist to the work to be interpreted is highly characteristic, and it also explains why I formerly devoted but little attention to opera as a form of art: I was completely absorbed by the work on my parts. The period of productive work is followed by a period when, having reached the peak of his development and having given his very best, further progress is impossible to the artist. That is the period of brooding and self-criticism. It was at this stage in my career that I saw opera in its true light.

"First of all, what is opera? The result of compromise between poetry and music. The designation 'musical drama' is nothing but a play on words, for every opera is at the same time a musical drama, in so far as it is a play with music. The development of opera into musical drama represented an attempt to provide a sensible text for the music.

"What opera has failed to achieve has been frequently achieved in simple songs. Schubert's songs are, more than any others, models of harmony between text and melody. That composer's Doppelgänger may be regarded as a masterpiece in this respect.

"I have never seen an opera production which completely satisfied me. This is probably due to the fact that perfection in this field is unattainable. It seems to me that opera is nearing extinction. New productions have so far failed to bring forth anything out of the ordinary, and the world's opera programs have to rely on a limited number of proved successes.

"The future belongs to the talking film, and I think that it will be the inheritor of opera. One need not be a prophet in order to be able to fore-

Genius Vindicated

One discovers with some satisfaction that the present youthful genius, and, therefore to be deduced the genius of all ages, is not quite so bad as the laity has always painted him. An investigation has been made by the Department of Psychology of Stanford University which has served to prove that gifted children are superior to the average not only in the direction of their particular talents but in every other direction. They are endowed with a better moral sense than others of their age, and are just as normally fond of play. This, evidently enough, upsets all of the popular notions about child prodigies and about geniuses in general.

The Stanford investigation brought out these facts; but it also brought out a fact of far greater importance. For it does not matter what the public thinks of the genius, but it does matter—greatly—what his teachers think of him. And it is shown by the Stanford survey that the majority of school teachers dislike the brilliant child, with the usual result that he becomes discouraged and comes to regard himself as a failure.

Although the Stanford research concerned itself with all sorts of brilliant children, it is to be presumed that its information applies to the musician as well as those interested in ordinary academic branches. Musical genius appears to show itself more promptly than any others, no doubt because the musician has immediate opportunity to demonstrate his ability on some musical instrument. Fortunately, such talents are considered of immediate value and are guarded and guided as those of the academic student are not—at least, not always. The report gives instances where such talents have had to overcome all sorts of obstacles, including the opposition of their teachers.

No doubt something of the sort happens occasionally to the child possessed of musical talent, where there is no musician in the family. This is especially true where there is traditional opposition to music as a career. But we hope there is no reason to suppose that such a situation arises more than occasionally. On the whole, it appears probable that the musically gifted are better situated than those of other less obvious talents.

The Stanford investigation will serve a highly useful purpose. With proper publicity it will gradually break down the opposition to genius by teachers who lack understanding. The observation of these teachers will be awakened to the possibility of discovering more than average talent, and some of them will be glad to take credit for the discovery. The most

Chaliapin on Opera in the Talkies

tell that the talking film is the herald of dawn for a new form of musical dramatic art."

The argument is curious and hardly serves to explain how the sound film is to bring "harmony between text and melody" as in the Schubert songs. The sound film offers enlarged scenic possibilities and nothing more; the other thing belongs to the composer. If a reform is to be made, composer and librettist must make it—and will, in time, in spite of all the weary detractors of opera like Chaliapin and many others. Fatigue engenders pessimism.

And what is wrong with opera? Nothing but the apparent fact that no composer of our day is able to write beautiful music. If he does, he cannot get his works staged. Text is of no more importance in opera than it is in song. And it has long been a recognized fact that the texts, judged as poetry, of some of Schubert's greatest songs are dreadful.

But they do suggest a mood, these poems, and the mighty Schubert set that mood into music that thrills us today as it thrilled our forefathers a hundred years ago. What is opera but a set of moods set to music? Even the Wagner operas are this and nothing more.

And who talks about the drama in opera? Not the public but the actor-singer—like Chaliapin—and the ambitious composer who lacks musical invention and seeks means to attain success without it.

Wagner thought that he objected to the old type of opera because of its lack of dramatic validity. As a matter of fact what he really objected to was the old style of operatic music which failed to express the mood of the dramatic moment to which it was attached. He proves this by his own methods. Had he been interested in the *dramatic action*—he would not have condemned his actors to physical inertia while they and the orchestra express the mood of the moment in marvelous music.

The successful opera of the future will be just exactly what the successful opera of the past has been: dramatic moods set to beautiful music.

dangerous teacher is he, or she, who likes the ease of class regularity, and naturally avoids and suppresses any show of individuality. When school heads become aware of the truth it is to be hoped teachers of this sort will no longer be retained.

Mrs. A. T. King: Requiescat in Pace

Mrs. A. T. King, the oldest member of the Musical Courier staff, connected with this paper since 1882, passed away on September 5. Had Mrs. King lived until October 1 she would have celebrated her eighty-ninth birthday.

It was Mrs. King who opened the Boston office of the Musical Courier in 1890. She served as London representative from 1905 to 1914. Paris, Brussels, Leipzig, Copenhagen, Stockholm, Leningrad (then St. Petersburg) are other European cities in which she represented the Musical Courier, and she also made many trips from coast to coast in the United States in the interests of the paper. For a number of years she was editor of the Information Bureau, and spared neither time nor effort in securing the data requested by thousands of our readers.

Until ten years ago, when she met with an accident, Mrs. King was at her desk daily. Doctors at the time (she was seventy-eight years old then) said she would never walk again, as her hip was broken, but her courage and will power prevailed and in due time she made weekly trips to the office to attend to her editorial work. Until the day she died, Mrs. King took an active interest in and was devoted to the Musical Courier.

The staff of this paper grieves at the loss of its beloved member, whose industry, ability, loyalty, and unfailing courtesy served so long as an example and inspiration to all her colleagues on the Musical Courier.

Jazz Lover

In one of the metropolitan newspapers an extended controversy has been going on between letter writers who take opposite sides on the jazz question. One of the writers announced himself as a jazz lover, and this seems to have aroused the ire of many jazz haters who wrote fiery letters stating their reasons for their classical proclivities.

It is these reasons that interest us. The whole lot of them do not amount to a row of pins, not even a row of bent pins with dulled points. The argument, from beginning to end (and the end is not yet), has been futile. How can we argue about taste? We like—what we like!

THIS, THAT, AND THE OTHER THING

RADIO

Many of those who listen over the radio have wondered how artists pass their time in studios when not broadcasting. Robert Braine—a composer who has written songs sung by Reinald Werrenrath, John Charles Thomas and other prominent singers—spends his leisure moments playing checkers in the NBC musicians' lounge. There he is said to crown kings for Ivor Karman, violinist, and Bela Rosza, tenor, checker experts.

Leo Sowerby's symphonic treatment of the Irish Washerwoman was played in the "Pop" concert directed by Walter Logan over an NBC-WEAF network on September 6. The soloists were Dorothea Beckloff, contralto, and Ralph Leopold, pianist.

It was the late A. A. Murphree, then president of the University of Florida, who discovered that James Melton, NBC tenor and member of the Revelers Quartet, had a fine singing voice. At the time Melton was a freshman and Dr. Murphree heard him sing as a member of the student body in the university.

A news item from the NBC gives the interesting information that William Wirges, I, is a trombonist and bandmaster in Buffalo, N. Y.; William Wirges, II, is an NBC pianist and conductor, and William Wirges, III, insists that he is only going to conduct.

Another proud parent at the NBC studios is Jesse Crawford, organist, whose four-year-old daughter, Jessie Darlene, plays the piano exceedingly well.

Toscha Seidel, violinist, Theo Karle, tenor, and a thirty-two-piece orchestra gave the program September 11 for the Pillsbury Pageant over the WABC-Columbia network.

Radio programs broadcast in New York seem to be penetrating into the far corners of the globe. Dr. Arthur Torrance, explorer and big game hunter, upon his return to this country recently, told how programs came through regularly and clearly at various points in Africa. Prior to his departure for Africa, Dr. Torrance's International Sidelights program was a feature of the Columbia chain.

The NBC Artists Service announces changes in personnel in four NBC male quartets. The membership of each group is now as follows: Revelers—James Melton, Lewis James, Philip Dewey, Wilfred Glenn; National Cavaliers—Henry Shope, Leo O'Rourke, John Seagle, Elliott Shaw; The Ramblers—Henry Shope, Frank Parker, Walter Preston, William Wirges; Men About Town—Frank Luther, Jack Parker, Darrell Woodyard, Will Donaldson.

The Voice of Firestone returned to the air on September 7 over an NBC-WEAF network, and will be heard every Monday hereafter. These programs are given by excellent soloists, the Firestone Male Quartet and a thirty piece symphony orchestra.

Gay Vienna is the alluring title of a new series of musical programs concerned with Austrian melodies. This series was inaugurated over an NBC-WJZ network on September 6.

Maurice Baron, conductor of the Roxy Symphony Orchestra, has returned from a European vacation, and on September 7 led the concert group of that theater in a program over an NBC-WJZ network.

Manuel and Williamson, harpsichordist duo, featured the Civic Concert Service program with Joseph Koestner and an orchestra of thirty pieces over the NBC-WEAF network, September 5. Edward Moore, music critic for the Chicago Tribune, gave a brief resume of the accomplishments of these two artists.

Christiaan Kriens, Dutch-American composer and conductor, is directing the Hartford "Pop" concerts, a new series originating in the studios of WTIC and broadcast on Wednesdays over an NBC-WEAF network.

A broadcast schedule for tomorrow, September 13, in which musicians will be exceedingly interested is a program by Eugene Goossens, English composer and conductor, for the WABC-Columbia network at 12:30

p. m., E. D. T. He will speak from London on What England Hears. Another interesting piece of news regarding London is that a performance in the Royal Opera House at Covent Garden will be heard in an international rebroadcast over NBC-WJZ on September 14 from 5:15 to 6:00 p. m., E. D. T. The third and fourth acts of Smetana's Bartered Bride are scheduled to be heard.

Veronica Wiggins is the name of a contralto who has no desire to sing in grand opera. It appears that she prefers to sing over the radio. During the past week she gave two recitals over an NBC-WJZ network.

One of the bright stars of the British Broadcasting Company's staff of artists made her American radio debut on September 2. Cissie Woodward is the name of this English pianist who has played before microphones in London, Stockholm, Glasgow and Paris.

Marie Montana was guest artist during the Pacific Feature Hour over a nationwide NBC-WJZ network on September 5.

The inauguration of a series of programs sponsored by the telephone company over an eastern network was announced the other day by the Columbia Broadcasting Company. The new series will be called Music Along the Wires and will offer a symphony orchestra and vocal ensemble. The programs will be broadcast from 8:15 to 8:45 p. m., E. D. T., every Sunday, beginning September 13.

Toscha Seidel will play the Mozart concerto in A major during the Symphonic Hour over the WABC-Columbia network tomorrow afternoon. The orchestral novelty will be Cesar Franck's Les Eolides.

One of the WABC conductors, Freddie Rich, is completing work on a symphonic jazz composition entitled Penthouse 34. The work will present a twenty-four hour panorama of the city below the penthouse.

One of the features of the New World Symphony Orchestra broadcast on Septem-

ber 10 over the WABC-Columbia network was the singing by Barbara Maurel of the aria, La Bella Jardiniera, dedicated to the contralto by the composer, Charles Maduro. The orchestra was under the direction of Howard Barlow. Also on September 10, over the same network, Mr. Barlow presented an especially abridged version of Gounod's Romeo and Juliet which he had prepared for the Grand Opera Miniature program.

Cleveland's new radio station, WHK, was dedicated on September 8 with a program given by outstanding radio talent.

On Labor Day night the program given by the Kaltenborn Symphony Orchestra on the Mall in Central Park was broadcast over WOR.

Radio advertisers are growing musical. It appears that many of them are now requesting stirring marches on their programs instead of jazz. Eventually they will come to the realization that there are many thousands of people listening to the radio who prefer classical music. They are not the people, however, who write the majority of the fan letters.

Mabel Garrison was so well received over the air last season that she is again being heard this year in a series of programs over WBAL, Baltimore. This opera and concert star broadcasts every Tuesday evening, appearing as soloist with the McCormick Ensemble, of which Felice Iula is conductor. In some of her songs Miss Garrison is accompanied by her husband, George Siemom, conductor of the Baltimore Symphony Orchestra.

Bill Schudt, acting director of television for the Columbia Broadcasting System, advises performers of visual radio to use make-up of a special type whenever possible as well as wearing costumes. They should use any small props that can be worked into their acts. He advises as little light in the studio as possible, for he says too much light partially destroys the projected image. Mr. Schudt stresses the importance of action for visual radio performers, due to the fact that active images are much clearer than still ones.

I See That

Gena Branscombe's cantata, the Dancer of Fjaard, was sung at the commencement exercises of the Cincinnati Conservatory of Music summer session.

Florence Turner-Maley has reopened her New York vocal studios for the season 1931-1932.

Nelson Eddy will make his debut with the Philadelphia Grand Opera Company, October 29, in the role of Orestes of Strauss' Elektra.

An audience of two hundred invited guests heard Lucrezia Bori at a musicale given by Mrs. Walter Belknap James at her Newport villa, Rockhurst, on September 3. Miss Bori has been the guest in Newport of Mrs. James.

Marie Mueller, soprano of the Metropolitan Opera Company, arrived in New York on the SS. Hamburg on September 4.

Walter Mills sang a benefit program for the Southampton Hospital Association at the Howell House, Westhampton, L. I., on September 3.

Mascha Kavelin, European soprano, has arrived in America to appear in a series of concert and operatic performances.

An opportunity to compete for two scholarships with Paul Stassevitch is offered by the David Mannes School.

Aileen Clark is one of the many Pasquale Amato artists winning success over the radio.

Patents have been issued on a violin bow strung with man-made fibre instead of horsehair.

Mme. Dambmann will move to her new London Terrace Studio on October 12.

Ernesto Berumen presented eleven pianists at the weekly summer musicales at the La Forge-Berumen Studios.

Auditions for scholarships at the Cleveland Institute of Music will be held September 17-19.

Sophie Braslau believes that the artist and not the audience is to blame when a concert is not well received.

The Musical Courier is raising funds to help the Vienna Gesellschaft der Musikfreunde to secure adequate quarters for their collection of musical manuscripts, letters and instruments.

The Peabody Conservatory offers ten free scholarships for the term of three years. Walter Kirchhoff now is one of the soloists at Roxy's Theater.

Community Concert Service announces that eighty-three new community associations have been formed since January 1.

The Loyal Order of the Moose will hold an international choral festival in Cleveland next year.

Harling's A Light from St. Agnes will be given on the Steel Pier, Atlantic City, tomorrow evening.

Billy Guard has returned from Europe. Mrs. A. T. King, the oldest employee on the Musical Courier staff, passed away on September 5.

The Philadelphia Orchestra will have six conductors this season.

The Milton Aborn Opera Company will give English versions of Carmen, Thais, and Louise.

The Columbia Concerts Corporation will present a subscription series of seven concerts at Carnegie Hall this season.

The Plaza Hotel Artistic Mornings will begin November 5.

For the fifth successive year the Banff Festival was held under the patronage of the Prince of Wales.

Erich Kleiber will present four world premieres and five "first performances in America" during his six weeks as director of the Philharmonic-Symphony.

Franz Schalk, Vienna Opera director, is dead.

Bruno Huhn's new song, Courage, has just been issued by G. Schirmer.

Enric Madriera will give a series of Sunday night recitals at the Booth Theater at which he will appear as violinist and conductor.

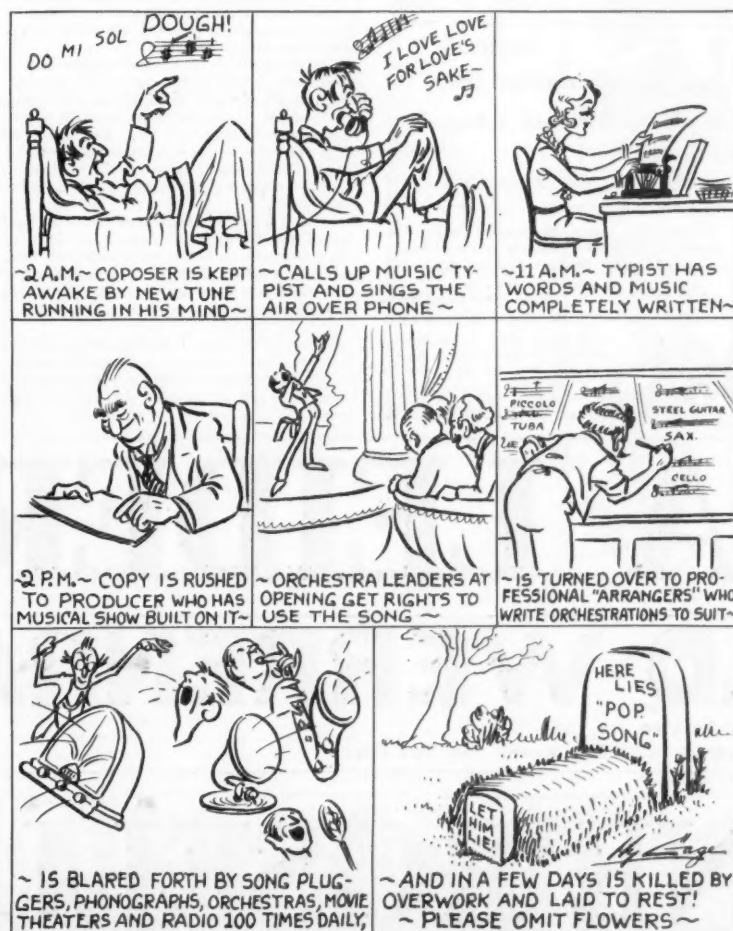
John Goss and the London Singers will visit the Scandinavian countries before returning in January for their second American tour.

The Philadelphia Grand Opera Company will open its season with Tannhäuser with Gotthelf Pistor singing the title role.

Lily Pons was forced to cancel several of her Buenos Aires engagements owing to an attack of gripple.

Musicians employed in the Stanley-Warner theaters in Philadelphia were scheduled to go on strike last Tuesday as a result of a disagreement over the number of men to be employed.

Jan Kiepura, Polish tenor, has been added to the roster of the Chicago Civic Opera.



FROM BIRTH TO DEATH OF A MODERN SONG HIT

New Music in America

(Continued from page 6)

struction of all tonal-harmonic tradition. Already in 1915 we find in his "Impressions de Notre Dame" cluster-chords. Also the important principle of tone and chord-repetition found in Antheil works, in which the sound function of a tone-complex transforms into a rhythmical function, is found in Ornstein's violin-sonata. We need not over-estimate the talent of this prolific man but we must regret that as a representative of modern American music he has remained absolutely unknown in Europe. He has nothing in common with Ernest Bloch's monotonous Judaism; and the Messrs. Gruenberg and Lazare Saminsky are not more American than Ornstein.

In Cowell's collection we find a very remarkable piece which differs from the others through its restrained colors, through its, I might say, sadistic rhythm. It is a violin sonata of a young Mexican named Carlos Chavez. This music is entirely unpremeditated and it is surprising to find it among the symphonies of Ives and Becker, the preludes of Adolph Weiss and Ruth Crawford. The form is in one movement with strangely connected periods through which the sonata form is destroyed. Harmonically the harshness of Milhaud is heard in a few places. The melodic line is most colorful character, which advances beyond the local Spanish color and in which brutality conjoins with sadness. Chavez, whose talent I hold predominant, has written, in addition to chamber-music a Mexican ballet "Los cuatro soles."

In contrast to Chavez, Rhudyar, who lives in Hollywood, seems to be a purely speculative talent. He introduces his "Three Peans" for piano with a theoretical explanation. The piano he compares to a sounding object, somewhat like a gong, the resonance controlled by the pedal. He guards against music written for the eye; for he holds that his music must be heard, that it can only

be made real, alive, through the interpreter. This sounds all very good. The pieces which follow the introduction are amorphous. In the words of Busoni they may be called pure play with rhythms and intervals, nevertheless with outspoken sound-tendencies. In this respect Rhudyar is related to his friend Cowell. I do not believe that this music, as well as some other music in the collection, may be regarded as a final result. But as the fixation of a new compositorial syntax, as the disciplinarian of a new form of hearing, it has its merits.

Adolph Weiss, who is represented in the Cowell collection by six preludes, belongs to the school of Arnold Schoenberg. He writes strict twelve-tone music and inversions of crab-forms, using the thematic material horizontally and vertically to achieve in the form of this new chromatic style a technique which enables him to make music in a very free manner. Weiss teaches counterpoint and composition in New York; the rigid Schoenberg system, which he has acquired in Germany can only work as a blessing upon the youth of America.

The influence of young France dominates in the States. Stravinsky and Milhaud have attracted a great part of the music-creating American youth to Paris. Not only has Antheil been a disciple of the new Parisian ideas; but such talents as Virgil Thomson, Aaron Copland, Marc Blitzstein have become strongly dependent on French influences.

But in all these seemingly heterogeneous spirits there is one thing they have in common, a color that is difficult to define, which stamps all of them as musicians of the New World. They have imagination, unconcern and pleasure in experimenting. The result is probably not perfected; but the possibility of an autochthonous music is evident. Europe must reckon with it.

Elizabeth Eckel Gives Recital

Elizabeth Eckel, soprano from the Leon Carson Studios, was heard in a joint recital with Robert Kuebler, pianist, by a large audience at Washington, N. J., on August 13.

Miss Eckel, who possesses a lyric voice of wide range, scored a decided success in the rendition of a difficult program of classics, operatic arias and the more modern songs by Verdi, Puccini, Gianini, Grieg, Scott, Manning, Edwards and other composers. Her artistic interpretation of the many types of songs the clarity of diction and the skillful use of her well trained voice called forth an immediate and favorable response by the enthusiastic listeners.

Mr. Kuebler, a teacher and organist of Washington, was at the piano for Miss Eckel. He added several groups of piano compositions by Chopin, Liszt, to the program and was warmly received.

Owing to many requests, Miss Eckel and Mr. Kuebler repeated the same program at Palmerton, Pa., on September 3. During

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ESTHER HARRIS AND MOISSAYE BOGUSLAWSKI

President Esther Harris, the able executive of the Chicago College of Music, which institution conferred the fourth Doctor's Degree in thirty-six years upon the celebrated pianist, Moissaye Boguslawski, June 28, at Civic Theater, Chicago, in recognition of the artist's wide work in the concert field.

the past summer, Miss Eckel has also been heard as church soloist in New Jersey and Pennsylvania.

The Peasant Music of Hungary

(Continued from page 6)

tending across the borders of former Hungary into Galicia and Moravia. The example we reproduce below is an air in mixolydian key, probably dating from 1900. (See Example B.)

It is noteworthy that the old church strains and chants live on in these melodies which were born in our days, a sure sign that they have lost nothing of their freshness and vitality.

HUNGARIAN SONG (WORDING)

1. The corn ever must ripen
For new winds daily come sweeping
across it,
Thus my heart must break
For daily new grief doth sweep across
it.
2. Could I but cross to the Theiss' other
bank (Alas!)
For my love dwelleth there;
For there doth she dwell in the town,
in the third house,
Blue forget-me-nots, red roses, tulips
blow in her window.

Harling Opera at Steel Pier

Frank Harling's opera, A Light from St. Agnes, will be given on the Steel Pier, Atlantic City, tomorrow night as the last offering of the season.

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SEASON 1931-1932

Two-Piano Recitalists Arrive Next Month for First Tour



WIENER AND DOUCET, FRENCH TWO-PIANO RECITALISTS

It was in a little Parisian cafe in Duphot Street that Wiener and Doucet, French two-piano recitalists, who are arriving in October for their first American tour, got the inspiration for merging their careers.

The cafe belonged to Wiener. Already a pianist of reputation, he had opened it in 1920 as a hobby, and as a place where his friends could meet informally. To this place came Ravel, Milhaud, George Carpentier, Poirer, Picasso and others of the Parisian "great." It was this little cafe that inspired Milhaud to write the opera *Le Boeuf sur le Toit*.

One day a rather plump young man appeared among the guests and proceeded to demonstrate a unique instrument, half organ, half piano. Jean Wiener, looking on, was only mildly interested in the instrument, but greatly interested in the youth who was playing it. It happened that only the day before the director of the Paris Opera, M. Rouché, had asked Wiener to come to his home to play his Concerto Franco Américain. On sudden inspiration, Wiener asked the youth, who was called Clement Doucet, to play the orchestral part on a second piano, inasmuch as an orchestra

could not be engaged for the performance.

The results were remarkable. Wiener, who up to that time had detested music for two pianos, suddenly saw possibilities for a different kind of two piano combination, with Doucet as partner. Six months later they gave their first public concert in Paris, and since then they have appeared together more than a thousand times. They have been heralded among the significant and successful two piano combinations in Europe.

Wiener and Doucet have developed a form of recital for two pianos that is distinctive. They supplement their performances of the classics with their own adaptations of a more popular form of music. They play the works of such classic composers as Bach, Mozart and Vivaldi and such modernists as Honegger, Poulenc, Prokofieff, Schoenberg, Milhaud and Stravinsky. To these they add their inimitable and artistic arrangements of popular music of the typical American variety. And they have been credited with popularizing American music on the continent.

Their tour of America, which is sponsored by NBC Artists Service, opens with a New York recital October 14.

Three Sessions in Piano Class Summer School

Three complete Teacher-Training Courses were conducted by Addye Yeargain Hall during the past summer, in her Terrace Studio. The first session began on June 6 and the third session closed August 21.

In addition to the regular course of lectures and laboratory experiments, the teachers observed many hours of actual class teaching by Mrs. Hall, the children forming the classes being from the public schools. While the teachers were privileged to hear distinguished speakers during the sessions, the basic course was personally given by Mrs. Hall, whose long experience as a piano class teacher gives authority to her lectures and lessons.

The enrollment represented several extreme southern and mid-western states. The local registration of the sessions was balanced by directors of music schools, teachers in college music departments and private schools from these states.

Mrs. Hall opened the fall season with a Teacher-Training Class on Monday, September 14, and the first meeting of the Piano Class Research Forum of New York and New Jersey is scheduled for Thursday, September 25.

Associate membership in the Forum is now open to graduate class teachers from accredited schools and colleges.

Katherine Bellmann Presents Ellen Vanson

One of the most interesting recitals at the Bellmann studio during August was that of Ellen Vanson, lyric soprano, who gave a program of songs and arias on the evening of the 15th.

Miss Vanson's voice is of fine quality and surprising volume and she used it with discrimination and unflinching taste. Her opening group consisting of an arietta of Rossini and some Italian folk songs arranged by Giannini was followed by an aria from *La Bohème*. *Si mi chiamano Mimì*, splendidly sung. The Brahms and Strauss songs were equally well interpreted. Her closing group was made up of songs by contemporary American composers, Charles Ives, Walter Kramer and Alice Shaw.

In addition to a really beautiful voice, Miss Vanson showed sound musicianship, a thorough understanding of her songs and a technic capable of meeting all demands made upon it. She should meet with genuine success in the concert field.

Helen Stanley's Recent Activities

Helen Stanley, soprano, appeared August 2 at Music Mountain, Conn., singing Schu-

bert numbers accompanied by Jacques Gordon. August 7 Miss Stanley sang at a benefit concert in Salisbury, Conn., with the Gordon String Quartet, Archer Gibson, organist, and Elmer Zoller, pianist. She also was heard at the festival at Music Mountain, August 22.

Activities of Harriet Steel Pickernell Artists

The coming season is to be a busy one for the concert management offices of Harriet Steel Pickernell. Naoum Blinder, violinist, who will be heard in a Chicago recital early in November, is booked to appear in Indianapolis, Grand Rapids and other cities en route. Sigurd Nilssen, bass baritone, is to sing many radio engagements. He has also sung in concert and opera at different coast resorts during the summer months, and contemplates a busy season with concert dates south and west. Rudolph Gruen, pianist, appeared recently at the Philadelphia summer concerts, playing the Grieg piano concerto, as a musical setting to the dancing of Doris Humphrey. Mr. Gruen shared the ovation that greeted this number. Newspaper comment was made of his exceptionally fine tone, facile technic and interpretation. In the radio field, the Fireside Trio, a novelty saxophone singing combination, will shortly be heard in their regular Wednesday evening program over station WOR. A recently formed youthful trio composed of Marjorie Pedersen, harpist; Julius Brand, violinist, and Alan Shulman, violoncellist, can be heard nightly at the Barbizon-Plaza Hotel.

Diller-Quaile School Moves

The Diller-Quaile School of Music announces its removal to its new building at 49 East 91st Street. In this new home of the school great care has been taken to have every facility for meeting the requirements of class instruction. The large auditorium is not only well lighted but the acoustics are perfect. Registration will begin October 1st. Miss Diller lectured for a week before fully three hundred teachers from every state of the Union at the Schirmer Summer School. All present were intensely interested in her demonstration of the Diller-Quaile teaching material.

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The History of the Art of Singing

(Continued from page 7)

Handel's oratorios are filled with music of this style.

Dovunque il guardo giro,
Immenso dio, ti vedo;
Nell'opre tue l'ammiro;
Ti riconosco in me.

Translation

Where'er I turn my eyes,
Great God, I see thee;
I revere thee in thy works;
I feel thee in myself.

—Metastasio.

The aria of mezzo carattere, or mixed character contained all those melodic hits which having neither the dignity of the portamento nor the pathos of the cantabile, were pleasing to the ear and of a sweet, plaintive character. The semi-serious and comic operas of the 18th century are filled with music of this sort but I know of no more beautiful example than the Batti, Batti O Bel Masetto from Mozart's Don Giovanni.

The cantabile, portamento, and mixed airs were used to express all the finer feelings and more temperate emotions, and for these classes the finest music of the 18th century was written. The more agitated and impassioned music, however was not only known but used quite extensively. These were the various dramatic or spoken airs, aria parlante. The aria agitata was used to express fear, grief, rage, in their most frantic extremes. Here the instrumental parts were used with great efficacy to support the voice and give movement, which was usually strongly marked. Passion has a tendency to choke the voice but the ancients contrived a happy way of expressing the violent passions, with a roulade of notes or a short shake of the voice. They also used fortissimo orchestral effects upon the accented notes, and artistic crescendos, especially at the end of a piece to heighten the effects.

Verdi was master of this sort of exciting music—the Di quella Pira being an excellent example of the aria agitata.

When the poetic thought made the words subject for an air, but its sentiment was not of sufficient depth to permit musical inspiration, the aria parlante was adopted.

An example is as follows:

Amal; se te'l rammenti,
E puoi senza penar,
Amare e difamar
Quando ti piace.—Metastasio.

Translation

Perhaps thou lovest, but remember thou canst not love, and without pain cease to love at pleasure.

The last classification of airs used in the old opera, is that of the bravura—used chiefly to indulge in the display of vocal powers, or to portray fire and movement. Rossini made use of this style—his Bel-Raggio from Semiramide is of pure bravura style.

The old Italian composers had also an understanding of a sort of music generally acclaimed to be thoroughly modern—this was in composing what was then understood as imitative or descriptive music. Early in the history of writing opera it was learned that certain successions of notes depict movements of the body, the sound of a little flute resembles birds, that drums depict war and that, in fact, the sea, thunder, the wind, the torrent, etc., are all subject to musical imitation, even although not in themselves musical.

Quercia annosa, fu l'erte pendici
Fra il contrasto di venti nemici
Pin sicura, pin salda si fa,
Che s'il verno di chiome le sfronda
Pin nel suolo col pie si profonda
Forza aquista, se perde belia.

Translation

(The knotted oak which high on the rugged cliffs braves the contending winds, becomes by them more firm and more secure. And if the winter despoils it of its leaves, it makes it sink deeper in the earth its roots and it acquires strength in proportion as it loses its leaves.)

Here the picture of the rugged oak and the philosophical sentiment of the speaker are one, both portraying grandeur. If on the other hand the sentiment of the speaker is so widely divergent to his surroundings, it would be impossible to reconcile the two, as in this case.

Hush, hush, ye little warbling quire
Your thrilling strains
Awake my pains
And kindle fierce desire.

Here the sentiment of the speaker would have to receive the principle motive, whereas the birds' choir might be interwoven, but should not receive first place, for descriptive music was kept in subordination to the sentiment of the poetry. Imitation was used very sparingly by the ancient masters, as it was considered as being a rather vulgar form of musical expression.

These were the general ideals of the early Italian schools and under these ideals the Italian art spread over all the world, varied according to the special genius of each country and adopted to the individual style of each composer. In that epoch composers wrote in a richly melodious vein, the union of the words with the music being considered in the light of rhythm and movements. Rich complex harmonies belong to the German school; expressive rhythm, elegant grace, and harmonious phrasing to the Italian

school. Only as this special genius declined, were operatic composers forced to resort to more complex harmonization, for the lack of new and ingenious ideas of their own tradition.

As in all great arts, that of opera writing declined, and the latter part of the 18th century arose a school of comic operas of such fine style, richly flowing humor and vitality that serious music was for a period nearly obliterated. Gaipepi, Piccini, Paisiello and Cimarosa wrote such popular buffo operas as to change public taste.

It was at this period that Gluck, seeing the great lack of such principles as were embodied in the early conception of music drama, sought to return to these ideals. Later composers of this art, taking some of Gluck's ideas, united with them the old traditions. Traetta, Sacchini and Jomelli, Cimarosa, Paisiello and Mozart may be said to have been the forerunners of the last great Italian school—that of the "Romantic" composers of the 19th century, Rossini, Donizetti, Bellini, Meyerbeer, Verdi and others.

Cherkassky Returns

Shura Cherkassky, nineteen-year-old pianist, who for the past three seasons has been giving concerts in South Africa, Australia, New Zealand and Europe, recently returned to the United States. He is now in Maine with Josef Hofmann, who has been his sponsor since the young artist's debut eight years ago. In October Mr. Cherkassky will begin a tour which will include a New York recital, November 28, in Carnegie Hall. He has not played in this country since 1928.

That his foreign appearances were highly successful is attested in the press notices he received. Ernest Newman, critic of the London Times, said of Mr. Cherkassky: "His is superlative pianism." A Johannesburg (South Africa) writer declares that "Cherkassky scored one of the most remarkable triumphs in the musical history of the city."

While he was in Johannesburg, an amusing incident befell the young artist. During the intermission of his recital a woman sought him out backstage and asked if she might appear with him during the latter half of the program and dance extemporaneously to his music. She explained that his playing so affected her that she must dance. When the young pianist tactfully suggested that neither of them could do justice to their art without a preliminary rehearsal, she announced that she would dance behind the stage while he played. This she did, safe from the eyes of the audience and the pianist.

Amato Pupil Wins Radio Success

Aileen Clark, soprano, pupil of Pasquale Amato, has won rapid and outstanding success over the radio. Miss Clark recently came into the office of Alyce Nichols, audition manager for NBC, and asked for a test. Miss Nichols placed the singer before a microphone and instructed her to sing. So well did this young artist acquit herself that Miss Nichols gave her the highest grade she had ever bestowed on an audition. The next day Miss Clark was given a program audition, during the course of which she was heard by an advertising agency executive and at once engaged. At present Miss Clark is singing on one of the great commercial programs, and is the recipient of a large fan mail.

Redfield's Appearances Abroad

Catherine Redfield, soprano, and Daniel Wolf, the composer, gave a successful concert in Garmisch, Bavaria, on July 11, featuring works by Schubert, Schumann, Brahms, Puccini, Liszt and Chopin. About three hundred Americans were in the large audience that enthusiastically received both Americans. The last of August they were scheduled to appear in a series of joint recitals in Italy. Miss Redfield is also to sing Pagliacci and Boheme. She is an artist-pupil of Grace Doré.

Harriet Foster Enjoys Summer Trips

Harriet Foster has been spending the summer taking short trips here and there. Following a visit with relatives in Wynnewood, Pa., Mrs. Foster went to West Point for her annual sojourn, finishing her holiday activities in the Adirondacks. She will reopen her New York studios the end of September.

Oratorio Engagement for Parker Pupil

Hazel Heffner, pupil of Mabel Parker, recently sang at the Lehigh Valley Christian Endeavor Union at West Park, Allentown, Pa. Miss Heffner met with so much success that she was engaged as a soloist for a performance of The Messiah in December at the Dubbs Memorial Church, Allentown.



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HENRY HADLEY AT HIS SUMMER HOME IN WEST CHOP, MASS. where he does much of his composing. In one picture Dr. Hadley is shown with his mother, who is eighty-four years old. In the other he is garbed in a Japanese dressing gown presented to him in Japan during his tour of the Orient.

Braslau Talks About Audiences

Sophie Braslau believes that the artist and not the audience is to blame when a concert is not well received. "People," declared Miss Braslau, "do not come to concerts only to shut their minds and defy you to interest them. They are usually ready to go at least half way to get everything out of the performance that they can."

"I remember once early in my career I came home angrily from a recital and said to my father: 'That was a very cold audience. They knew nothing!' My father, the wisest of men, replied, 'But are you sure it wasn't your fault?' I remember how indignant his question made me at the time. 'But I have since come to realize that when a song does not evoke from an audi-

ence what I as a musician feel is its due, it is because I as a singer have not put it over."

Miss Braslau is a brilliant linguist, familiar with eight languages, but she nevertheless deplores the singing of numbers in a tongue which the audience cannot understand. "Personally, I should prefer not to sing in foreign languages at all, but until English translations of song literature are better, I shall have to. However, when I find that the audience is not supplied with translations, I usually ask if they would care to have me say a few words about the song before I sing it. And the response is always appreciative. I deplore the thoughtlessness of many singers who expect listeners to be enthusiastic about something they do not understand."

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Ted Shawn and His Dancers to Visit West Coast

In the twelve weeks' tour which Ted Shawn and his Dancers will make this coming season, the Pacific Coast cities will be visited for the first time since Mr. Shawn returned from the Orient in 1927. The tour will be divided into two parts—one of four weeks, opening in New England on November 16, and a second one of eight weeks likewise starting in the East on January 4 and which will take the company to California on February 8.

Owing to the fact that the majority of the cities visited last season have asked for return engagements, the repertory will include two programs, each of which will be as varied and interesting as have been past offerings. Among the principal cities where reengagements have been booked are: Washington, Philadelphia, Boston, Cleveland, Detroit, Chicago, Minneapolis, St. Paul, Baltimore, and New York. As usual, many of the leading educational institutions of the country will be visited. For the first time Mr. Shawn and his company will dance at the Universities of North Carolina and South Dakota, while after a lapse of a season or so they will return to the North Carolina College for Women and the University of Illinois. Last season twenty-five engagements in the course of nine weeks were played for college audiences, and present indications promise an even greater number for 1931-32.

Now that the annual Lewisohn Stadium engagement is out of the way, Mr. Shawn is spending September and October in his country studio in the Berkshires, near Lee, Mass., creating, rehearsing and producing for his coming American tour. At its conclusion, on March 1, he will sail for Europe where the balance of March and April will be spent in giving solo programs in Germany, Switzerland and Middle Europe. His debuts in solo recitals in London and Paris are scheduled for May and June respectively.

Chev. F. F. Corradetti in New Studio

Chev. Ferruccio F. Corradetti has moved to larger studio and is now located at 150 West 78th Street, New York City. On Sunday, October 18, at 2:30 P.M., he will present a grand opera and song recital which is to be held at the Roerich Museum Theater at 103rd Street and Riverside Drive, New York City.

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Twenty-seven Soloists Engaged for Chicago Symphony Season

Conductor Frederick Stock Also Announces Changes in
Concert Dates — Philharmonic Orchestra
Ends Series — Other Notes

CHICAGO.—The announcement of the forty-first season of the Chicago Symphony Orchestra, the twenty-seventh of Frederick Stock's regime contains news of the greatest interest to Chicago music lovers and concert patrons. Twenty-seven soloists have been engaged for the coming year. There will be twenty-four out of the twenty-eight Thursday-Friday concerts that will have soloists or a chorus; nine soloists will appear during the season of twelve Tuesday afternoon concerts.

These are Paderewski, Rachmaninoff, Iturbi and others—eleven pianists, nine violinists, two cellists and four vocalists, and a chorus of young people. For the Thursday-Friday pair of concerts the soloists will be: piano: Harold Bauer, Edward Collins, Ossip Gabrilowitsch, Walter Gieseking, Jose Iturbi, Percy Grainger, Ignace Paderewski, Egon Petri and Sergei Rachmaninoff. Violin: Adolph Busch, Georges Enesco, Jacques Gordon, Mischa Mischakoff, Albert Spalding, Jacques Thibaud, John Weicher and Etrem Zimbalist. Violoncello: Gregor Piatigorsky and Daniel Sindenberg; vocal: Rosette Anday, Muriel Brunskill and Hans Hermann Nissen. In addition to these soloists, a young artist, to be chosen in open competition later in the season, will also play. A chorus of young people from the public schools of the city is also scheduled to appear at both the Thursday-Friday and Tuesday concerts.

Tuesday afternoon patrons will hear the following artists: piano: Ossip Gabrilowitsch, Gitta Gradowa, Mischa Levitski and Sergei Rachmaninoff; violin: Adolph Busch, Nathan Milstein and Mischa Mischakoff. Gregor Piatigorsky will play the cello and Claire Dux will sing at the Tuesday concerts.

A number of changes in the dates of the various series of concerts given by the orchestra are noted. The most important revision, of course, is the change of the Saturday evening subscription concert to Thursday evening. Modern living conditions which have raised Saturday evenings to an importance socially never equaled, brought about the change in symphony concerts. It was found that with Saturday a half holiday, patrons were loath to return to the city after once reaching their suburban homes. It is thought that Thursday nights will be more conducive to steady attendance by subscribers at all concerts.

The Tuesday afternoon and Friday afternoon concerts remain the same, but the Popular concerts, of which eighteen are scheduled this year, will be played on Saturday nights. The Young People's concerts, heretofore presented Thursday afternoons, will now be given Wednesdays.

OUKRAINSKY RETURNS TO CHICAGO
Sergei Oukrainsky has just completed his course at South Haven, Mich., and is returning to Chicago to resume his classes and to organize new companies for the fall.

Mr. Oukrainsky has signed a contract with the Paris Opera Company for the fall, where he will appear with three of his soloists from the Pavley-Oukrainsky Ballet. He will present a novel and new ballet as well as diversissements after a short opera.

Classes will continue as usual at the school during Mr. Oukrainsky's absence. The Pavley-Oukrainsky ballet is now busily engaged on an extensive tour through the Middle West and the East.

EILEN KINSMAN MANN TO REOPEN STUDIO
Ellen Kinsman Mann, Chicago's eminent teacher of voice, whose work has been so highly praised by Michael Raucheisen, celebrated coach of Berlin, and Castelnuovo-Tedesco, noted Italian composer, will reopen

her studio in the Fine Arts Building next Monday (September 14) after a month's vacation.

Advance registrations have indicated a busy season for Mrs. Mann, and she will have a full schedule, even in the first week. In addition to her highly skilled work in voice building, diction and song interpretation, in which she gives both private and class instruction, she will give a series of lectures and a class in ensemble singing, and offers special courses in voice development for speakers.

PHILHARMONIC ORCHESTRA'S FINAL CONCERT

On August 30 the Chicago Philharmonic Orchestra, under the direction of Adolphe Dumont played the last of the summer series of ten concerts given at Loyola Stadium and sponsored by Loyola University.

Being Polish Arts Club night, the program was given over to Polish music. Michel Wilkomirski, violinist, appeared as soloist playing the Second Polonaise Brillante by Wieniawski and a Nocturne by Chopin. The Orchestra played numbers by Moniuszko, Zelenski, Scharwenka, and Noskowski. A large and enthusiastic audience was on hand.

Appreciation of these concerts has been expressed by the thousands who have attended during the series. This newly organized orchestra has made a name for itself in an astonishingly short period of time. Its progress throughout the summer has been tremendous and speaks for itself of Conductor Dumont's ability. Manager R. L. Hollinshead reports that plans are now under way for a winter series of ten popular concerts with well known soloists, to be given at one of Chicago's theaters on Sunday afternoons. Conductor Dumont, the orchestra, Manager Hollinshead and Father Belken of Loyola University are to be congratulated for having completed so successfully the first season of what we hope will be a long lived orchestra.

Leon Carson at Asbury Park

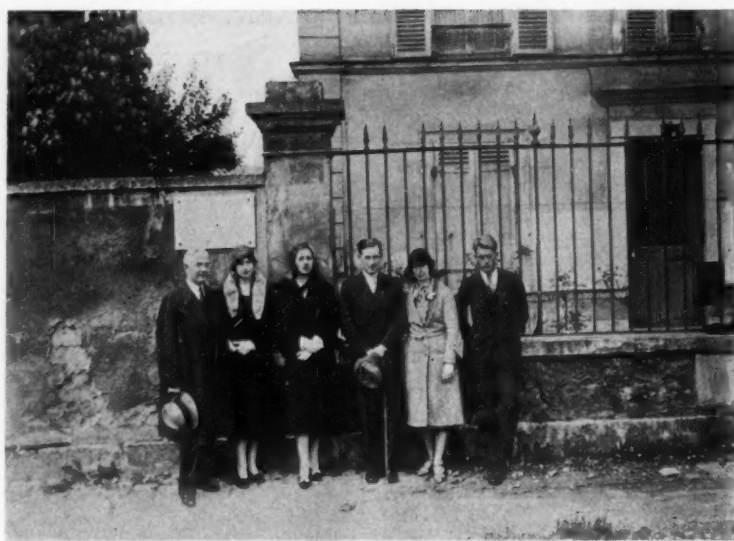
A large audience greeted Leon Carson, tenor, at the concert given by the orchestra under the direction of Harold M. Stillwell, at the Hotel Monterey, Asbury Park, N. J., on Sunday evening, August 23.

Through a well-chosen program Mr. Carson displayed a fluently produced voice and intelligent delineation of the action, moods and shades of the songs. His artistic use of the legato in the Ombra Mai Fu aria from the opera Xerxes by Handel and a vivid interpretation of the faster moving American songs delighted his hearers who forced him to add to his program. Mr. Carson has been re-engaged for next season.

Vera J. Kerrigan, accompanist, was at the piano and her musicianship added greatly to the success and enjoyment of the evening.

Active Summer for Nelson Eddy

Among the summer's engagements for Nelson Eddy, baritone, are appearances as soloist with the Philadelphia Orchestra at Robin Hood Dell and with the New York Philharmonic at the Lewisohn Stadium. In Philadelphia he took the baritone role in Elgar's King Olaf and Herbert's Captive, and later sang under the conductorship of Albert Coates. In New York Mr. Eddy sang in two performances of Beethoven's Ninth Symphony and two of Verdi's Requiem. Mr. Eddy will make his debut with the Philadelphia Grand Opera Company, October 29, when he will sing the role of Orestes in Strauss' Elektra.



CLAUDE WARFORD AND MEMBERS OF HIS PARIS CLASS.

Claude Warford's Class in Paris

Like the cavaliers and ladies in a picture by Watteau, the guests at Claude Warford's At Home in the spacious gardens of his summer school in the Parc des Princes near Paris, listened to a program of great interest interpreted by several of his artist-pupils. There were duets by Mendelssohn and Massenet, a scene from Trovatore, the duet trio and the garden quartet from Faust, the duet from Lakmé, and the quintette from Carmen, interpreted by Dorothy Fraser, Alice Lorey, Emily Hatch, Mary Collins, Marion Wolcott, Angela Gendron, Frank Current, Stanwood Dobbins, and Louis

Marsh. Two of Claude Warford's pupils who took no part in the music of the afternoon were Marion Callan, recently arrived from London, and William Hain, the popular tenor of the New York Opera Comique, who had just reached Paris from Brussels. A number of well known musicians, artists and literary men, were among the audience. A day later the five singers who had interpreted so spiritedly the sparkling and animated quintette from Carmen, went with Claude Warford to the quaint old village of Bougival on the banks of the Seine a few miles from Paris, and visited Bizet's house where the composer died in 1875, very shortly after finishing Carmen.

La Forge-Berumen Notes

The final concert of the La Forge-Berumen summer school was given in the New York studios August 27. A capacity audience again attended, and freely expressed its enthusiasm for the program. Emma Olsson, an excellent pianist, came first and gave much pleasure with her musical understanding and pianistic talents. Nathaniel Cuthright, tenor, next sang Schumann numbers with artistic skill. Mr. Cuthright's voice is of wide range and fine quality. He had the excellent assistance of Marion Packard at the piano. Blanche Gaillard, who was heard in piano music a short time ago, again gave excellent interpretations of Debussy and Moszkowski pieces. Marie Powers, contralto, sang Lieder with finesse. Her voice is deep and colorful. Mr. La Forge accompanied. Aurora Ragaini, pianist, gave Brahms and Grieg compositions with fluent technic. Kathryn Newman, soprano, concluded the program with Qui la Voce from I Puritani. Miss Newman has recently returned from a successful tour of the West.

From June 15 until September 1, Frank La Forge and Ernesto Berumen conducted their usual summer school at their New York studios. Pupils from all parts of the country availed themselves of this opportunity for study, and both Mr. La Forge and Mr. Berumen were occupied with busy teaching schedules. Many of the pupils have attended the school during previous years and some of them have studied for several consecutive years, as well as teachers who come to the La Forge-Berumen Studios during the summer months to coach for the work of the coming winter season.

Mr. La Forge is at the head of the vocal department, and he is assisted by Harrington van Hoesen, a baritone of established reputation. Mr. La Forge has gained prominence as a voice teacher through the success of many of his pupils. Lawrence Tibbett came to New York in October, 1922, and immediately began his work with Mr.

La Forge. Richard Crooks has been studying with Mr. La Forge for two years.

Mr. Berumen's classes have been full and he has presented skilful pianists in twelve consecutive recitals this summer. These recitals were given on Thursday evenings and on each occasion a singer and a pianist were presented. All of the concerts have been overflow audiences.

After a vacation of a month, Mr. La Forge and Mr. Berumen will resume their teaching about the first of October.

William J. Reddick's Activities

William J. Reddick, who is holding his annual summer class at Bay View, Mich., has been offering a number of interesting programs during the course. On July 23, the following appeared: Alderson Mowbray and Mr. Reddick in selections for two pianos, and Byron Warner, tenor, assisted by Irma Reddick. July 29, Anna Hamlin, soprano, Benjamin Tilberg, baritone, and Herbert L. Weis, cellist, supplied the program. July 26, a Vesper Concert was given by the Assembly Quartet, Anna Hamlin, Byron Warner, Jane Robinson and Benjamin Tilberg, assisted by the Assembly choir and instrumental ensemble under Mr. Reddick. Similar concerts took place on August 2 and 16.

Ernest Knoch with Opera Comique

Kendall K. Mussy, general manager of the Opera Comique of New York, during his recent stay in Munich arranged for the artistic services for next season of Ernest Knoch, the conductor. This news will doubtless be regarded as a step toward making it a permanent Opera Comique in New York City.

Mr. Knoch will conduct the opening performance, The Poacher (Der Wildschutz) by Lartzing, in November. Mr. Knoch's other activities of the season will include a cycle of orchestra concerts with a newly formed orchestra in Philadelphia.

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ON HISTORIC GROUND



ALBERTO JONAS,
eminent piano virtuoso and teacher, of New
York City, standing near one of the cannons
in Valley Forge, Pa., on the historic grounds
of George Washington's headquarters dur-
ing the Revolutionary war. It is easy to see
that the noted author of the Master School
of Modern Piano Playing and Virtuosity has
been enjoying a good time, despite the large
summer class he has had this summer. This
snapshot was taken by Jonas' assistant in
Philadelphia, Elizabeth Hipple.

Community Concerts
Service Conference

Columbia Concerts Corporation
Tenders Banquet — Notable
Progress Made in 1931

To mark the opening of the recent semi-
annual conference of Community Concerts
Service, that organization was tendered a
dinner and theater party by the executives of
Columbia Concerts Corporation. The ban-
quet took place at the Park Central Hotel,
New York, and F. C. Schang of the Metro-
politan Musical Bureau acted as toastmaster.
Announcement was made that eighty-three
new community associations had been
formed since January 1, for which Ward
French, general manager of Community
Concerts Service, was given due credit. Sev-
eral new representatives have been added to
the force to handle the rapidly increasing
number of associations. The Pacific Coast
group includes Paul Stoes and Dorothy
Granville, both under the direction of Joseph
Harrity, Pacific district manager. Twenty-
five new associations already organized
there make the Community Concert Plan
active in over 150 cities in that territory.

Among the speakers at the dinner were
Calvin Franklin, F. W. Haensel, John T.
Adams, Lawrence Evans and Sigmund
Spaeth. Those of the staff present were:
H. K. Hooks, Jr., Leonard Vaught, Lewis
Biggs, Elizabeth Hancock, Dorothea Fitch,
Robert Ferguson, Arnold Lovejoy, Arthur
Wisner, Helen Knox Spain, Louisa Peat,
J. E. Stover, Charles Stout, Edward Merrill,
Vernon Sheldon, Preston Johnson, Lyra
Ferguson and Flora Walker. Mrs. Ward
French was also present as were Marcha
Kroupa, general secretary of Community
Concert Service, and Sofia Pimsleur and
Helen Hollander of the office staff. Kath-
erine Whetham of Toronto was also present.
Ruth O'Neill and Dorle Jarmel represented
the executive offices of the Columbia Con-
certs Corporation. William Paley, president
of Columbia Broadcasting System, sent a
telegram expressing regret at his inability to
be present and his admiration for the work
of Mr. French and his colleagues. After
the banquet, the company attended a per-
formance of the Ziegfeld Follies.

During the conference discussions were
held on new methods of campaign procedure,
the national idea of memberships, artists'
schedules and all phases of organization
work. Mr. and Mrs. French entertained the
entire staff, August 30, at their home in
Larchmont, N. Y.

Vita Studio Reopens

Arturo Vita, vocal teacher and opera
coach, will reopen his New York studio,
September 10. Mr. Vita passed the sum-
mer at Cape Cod with a group of pupils
from New York, and also conducted a
summer class at the Boston Conservatory
of Music.

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One of the fundamental principles of the National Federation of Music Clubs is the sponsorship of American music and artists. During the next two years, prior to the 1933 Biennial Convention at Minneapolis, member clubs throughout the country will

be drafted to mass their strength and influence along these lines. An American music program will be presented by the National Federation at that time.

A strong appeal is being made by Mrs. Ruth Haller Ottaway, president of the Federation, urging the organization's 500,000 members and 5,000 clubs to lend their full support to the building of an American music. This program will give assurance of a minimum of 50,000 hearings annually of American compositions and American artists, Mrs. Ottaway asserts.

Artists Everywhere

Merle Alcock will sing the contralto role in the performance of Szymanowski's *Stabat Mater* by the Boston Handel and Haydn Society, April 10. Following this the artist will fulfill engagements in Minneapolis and other western cities.

Frederic Baer has been reengaged by the Bridgeport, Conn., Oratorio Society for its December 1 concert. The baritone will include among his numbers Stanford's *Songs of the Fleet*.

Giuseppe Bruno, baritone, gave a recital before a large audience in the High School Auditorium, Newport, on September 2. The accompaniments were played by Mme. Gardner Combs.

A. Y. Cornell has returned from Europe and will reopen his Carnegie Hall studios on September 14.

Richard Crooks will appear at Bridge-

port, Conn., on October 15, and will give his Town Hall, New York, recital October 18.

Rafael Diaz gave a recital on September 1 at the East Hampton home of Mrs. Thomas Jefferson Mumford. He was assisted by Hugo Fiorato, violinist, and Frank Chatterton, accompanist. A program of Czech-Slovakian songs and dances was given by Stella Marek Cushing at the John Drew Memorial Theatre on August 26.

Mildred Dilling, harpist, has been engaged by the Illinois State University of Normal, for a joint recital with Olga Averino, Russian soprano, on October 20, after they have appeared on the Principia Course in St. Louis, Mo., October 16.

Nelson Eddy recently appeared in recital at Buck Hill Falls, Pa. The baritone was forced to grant eight encores.

Fay Foster will re-open her New York studio on Monday, September 28. She is also entering her tenth year as head of the voice department of the Ogontz School, Ogontz, Pa.

Robert Goldsand's American tour will

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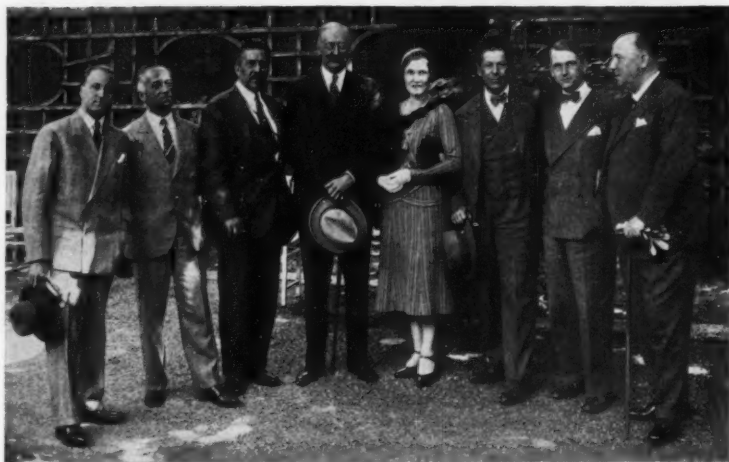
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OPERATIC MANAGERS AND DIRECTORS DISCUSS THEIR PROBLEMS.

Left to right: **Andre Mertens** and **Erich Simon**, managers of artists, Berlin; **William C. Hammer**, manager Philadelphia Opera company; **Herbert Witherspoon**, artistic director, Chicago Civic Opera; **Mrs. William C. Hammer**; **Egon Pollak**, conductor, Chicago Civic Opera; **Dr. Gase** and **Baron von Holthoff** of the Berlin state stage agency.

open this season at Hagerstown, Md. on November 2.

Dorothy Gordon has been invited to give a recital before the convention of the New York Library Association at Lake Placid, N. Y., on September 21.

Kurt Grudzinski, teacher of voice and repertoire, has been engaged to teach during the coming season at the Master Institute of United Arts, in New York City. In addition to his activities at the Institute and his private teaching, Mr. Grudzinski will also hold classes at the College of New Rochelle.

Franz Kaltenborn and his symphony orchestra gave a program of operatic airs, waltzes and light opera selections on the Mall of Central Park, New York City, on September 2.

Adam Kurylo reopened his New York violin studio on September 1 with classes of beginners and advanced pupils as well as a master-class. He proposes to give pupils' recitals in October and May.

John Hazedel Levis, lecturer and recitalist on the Music of China, has just returned to New York after giving three recitals at Unity House, Floral Park, Pa. There he was received by large audiences in the outdoor Pine Grove auditorium.

Rosa Low, who has been spending sometime this summer at St. Moritz, will probably sail for this country September 17.

Hugh Porter, organist, of New York, summer organizer at Chautauque, N. Y., gave

a series of ten Sunday recitals there during the season and two in Hurlbut Memorial Church. Mr. Porter also appeared in a joint recital with **Albert Stoessel**, violinist, playing a *Handel Concerto* with the symphony orchestra. Classical, romantic and modernistic works constituted the rest of the program played with scholarly ability.

Marguerite Potter, mezzo soprano, vocal instructor, and president of the Madrigal Club, announces that her Audition Committee will hear young artists who desire public appearances under the auspices of the club, Saturday, September 12; further information may be obtained from her secretary, **Studio 817**, Steinway Hall, New York. Miss Potter and **Harriet Riesberg** gave a joint vocal recital at Chenango Lake, Norwich, N. Y., August 27.

Margaret Roberts, soprano, artist-pupil of **Alice Garrigue Mott**, has returned to New York after a summer spent in touring Canada and visiting friends in Ithaca, N. Y.

Wesley G. Sontag's compositions, *Lullaby* and *Twilight*, were programmed at the fifth concert in the series held at the Old Farm School, Rye, N. Y. These pieces, which are for violin and piano, were played by **Dorothy Kesner**, violinist, and **Erin Ballard**, pianist.

Jeannette Vreeland will appear in recital in Fall River, Mass., December 11. The soprano's engagements for the same month include concerts in *Hollidaysburg*, Pa., *Buffalo*, N. Y., and *Hartford*, Conn.

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A New Song by Bruno Huhn

COURAGE, a song by BRUNO HUHN, has just been issued from the press of Schirmer. It is a fine and impressive work. The words, by Mabel Struble, constitute a sort of ecstatic prayer for courage to live. Mr. Huhn has interpreted this supplication in heroic mood, as if every human were a soldier facing life, its trials and its dangers. The rhythm is strong and vigorous, a march tempo, with a suggestion of counterpoint lending it a classic touch. Towards the end the music becomes more impassioned, with added motion in the accompaniment, and a magnificent climax is developed. The voice part is written with sympathetic understanding of the needs of the singer, who will delight to add this song to their repertoires, not only because of the beauty of it, but because it is sure to create an overpowering impression on any audience. A vocal offering of rare effectiveness.

Songs

I FOUND THE ROAD TO YOU, by ROLLO HUDSON. (Carl Fischer).

THE LAMP OF LOVE, by KEITH McLEOD. (Carl Fischer).

QUESTION, by LILY STRICKLAND. (Carl Fischer).

THEE, by DANA S. MERRIMAN. (Carl Fischer).

FIVE FRAGMENTS, by KATHLEEN LOCKHART MANNING. (Schirmer). They are entitled: Streets, Image, Miss Wing-Fu, Silhouette, and Voyage.

THE BELLS OF HOME, by NINA KOSHETZ. (Schirmer).

Miscellaneous

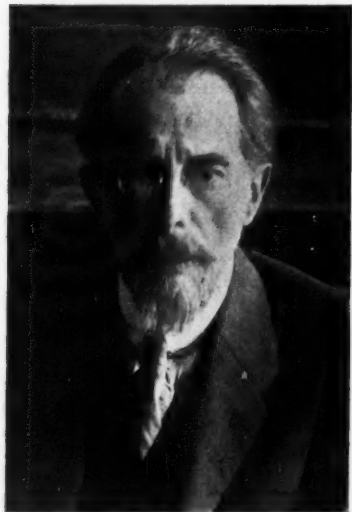
THE OLD SOUTH, seven of the best-known southern melodies arranged for tenor banjo (unaccompanied) by RALPH COLICCHIO. (Carl Fischer).

OBITUARY

FRANZ SCHALK

Noted Conductor

Franz Schalk, a disciple of Mahler, and conductor in his own right of considerable note, was a musical figure in the capitals of Europe, and was also known to audiences of the Metropolitan Opera Company during the Grau regime, where he conducted Wagnerian performances. Nordica, the de Reszkes, Eames, and Dippel are among the



FRANZ SCHALK

artists who appeared with him during those seasons of 1898 and 1899.

Schalk was born in Vienna in 1863. Although not of musical parents, they recognized his talent, and the boy was sent to the Conservatory to study, where he came under the tutelage of Anton Bruckner, who, Schalk afterwards said, greatly influenced his career. He made his debut as a violinist in Vienna in 1881, and on Bruckner's advice the young artist abandoned the violin for conducting. His career as a conductor was begun in small theaters, and in 1888 he succeeded Dr. Karl Muck as conductor of the opera house at Graz, Bohemia. After three years in that city, he was called to Prague by Angelo Neumann, Wagner's manager, who had become interested in him. His natural talent made him an outstanding figure in musical circles, and it was not long before he was offered a post at the Berlin Opera by Felix Weingartner. The Berlin days were followed by Grau's offer

A PICTURE FROM THE EAST, by SCHUMANN, transcribed by ALLEN SPENCER. (Summy).

MANUAL OF MODULATION, a textbook by PRESTON WARE OREM. (Presser).

SHEPHERD, GUIDE US, an anthem by PAULINE WINSLOW. This anthem, with words by Enid Hey, has solos for baritone and soprano. These, however, are separate from the choral parts, so that there is no writing for more than four voices. This arrangement admits of performance by either a solo quartet or a mixed chorus. The music is of somewhat popular nature, melodic and simple, and provided with colorful harmony and flowing accompaniment. (Muse Publishing Co., Brooklyn.)

MY LITTLE KINGDOM, a song by PAULINE WINSLOW. This is a love song, with appealing words by Enid Hey. The composer has captured the mood with fidelity, and so arranged the voice part that the impressive melody may be projected with sonority and a variety of dynamic texture. The song is likely to be popular, and certainly deserves to be. (Muse Publishing Co., Brooklyn.)

EL PASO, TEXAS, NOTES

EL PASO, TEX.—At a recent program given by the MacDowell Club, a newcomer to El Paso was presented. He was Carlile Tucker, baritone, who was well received, and El Paso welcomed him to her musical colony.

Mary Virginia Homan has joined the studios of Birdie Alexander to teach piano, having recently graduated from Mills College. The Alexander Studios are among the oldest and best known in the southwest.

The fall musical season will open with the Cherniavsky Trio on October 24. This is the first concert of a series under the management of Mrs. Hallett Johnson, the other numbers being, Palmer Christian, organist, November 1, Yascha Yushny's Blue Bird, December 7, Gigli, January 29 and Mary Wigman, February 25.

The El Paso Symphony Orchestra is beginning rehearsals and expects the best season in its history this year. H. J.

to come to New York. When his American contracts were fulfilled, Schalk returned to Berlin, and in 1900 was offered a post at the Vienna Opera. While in Vienna he directed the Concert Society, and from 1909 to 1919 was head of the school of conducting of the State Academy of Music. During this period there were also guest engagements at Covent Garden. From 1919 to 1924 he directed the destinies of the Vienna Opera, with Richard Strauss, but differences between the composer and conductor led to a rift, and Strauss resigned in 1924, leaving Schalk sole pilot of the affairs of the Opera. During that time the Musical Courier published dispatches from our Vienna correspondent which referred to his position as being "considered critical, as a result of severe attacks directed against him by a section of the Vienna press." Another note read, "Schalk is the hero, or—according to others—the villain, in the sad burlesque which the Vienna press is now staging in connection with Strauss' withdrawal from his post." After a peace meeting, Strauss agreed to conduct at the Vienna Opera from time to time.

In 1928, Franz Schalk resigned as director, and his post was awarded to Clemens Krauss.

MRS. A. T. KING

Oldest Member of the Musical Courier Staff

(See Editorial, page 20)

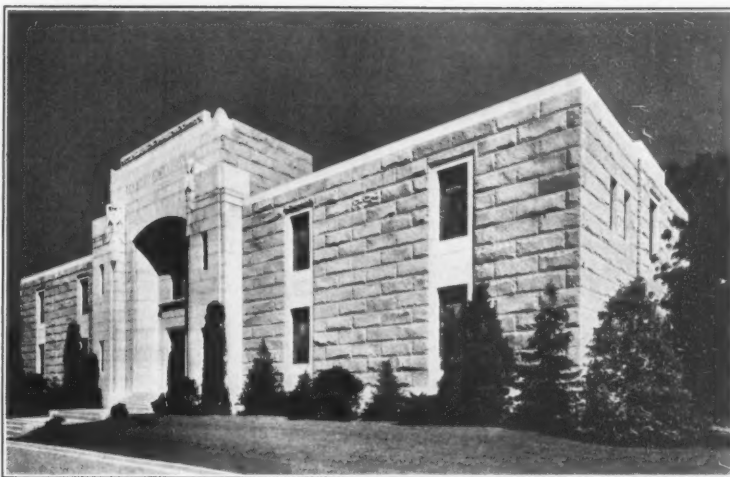
FERRIS LUCE HARTMAN

Originator of Sullivan's Mikado

Ferris Luce Hartman, veteran light opera star, died in poverty in a San Francisco Hospital on September 1 just as the curtain was rising in a nearby theater on a performance which was to be given by fellow players for his benefit. He had been found starving in a cheap hotel room, waiting for an engagement. Actors who learned of his plight were touched by his needs, and arranged the performance which would make things easier until the long-awaited-for engagement came. His last words, "There are other poor, hungry old fellows to feed" was the signal for the show to continue, and the receipts have been given to the unemployed in Hartman's name.

Ferris Luce Hartman was seventy-one years old. He had been born in Chicago, and began his career as a troupier with Della Fox in 1885. He was the original Mikado in America when the Gilbert and Sullivan opera had its premiere here, touring the country many times in one musical play after another. At one time he played with Alice Nielson in light opera.

He is survived by his wife, Josie Hart, who resides in Los Angeles; three sons, Ferris, Jr., Paul Leahy, and Hugh Hartman, and also by a daughter, Virginia Lee Hartman.



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and Other Musical Instruments

William Geppert

Increased Piano Production

Notwithstanding the pessimistic statements that are made from time to time by disconsolate piano men, the fact remains that the piano is holding its own and steadily but slowly increasing its production. The president of one of the largest musical instrument houses in this country gives the following information to those people who are deeply interested in the production of the piano industries of this country.

This gentleman says: "The number of pianos and player pianos shipped from our factories in August this year is larger than August of last year and the number of instruments for the five months ending August 31, will be about ten percent larger than for the five months last year. I feel sure from indications that September factory sales will also be ahead. Inventories in our stores are down to a minimum and are smaller than they were a year ago."

This statement should give encouragement to everyone in the piano field. We have grown to a point where we look upon the piano as an instrument belonging to the past, yet the factories of today are holding grimly to the task of keeping the piano in pace with other industries. The piano industry has always measured small in comparison with other industries, but this small comparison percentage has not been looked upon as a depression during good times.

Even when the present depression is past and the prosperity that always comes to us in this great country again resumes, the piano will not be a great industry, but it will be larger as to production than at present. Possibly 375,000 or 400,000 may be produced in a year.

We believe the piano is going to assume more of an art product than ever. Our people are becoming more and more musical. And because of this the piano business will be a stronger producer as to profits through the elimination of the cheap, no-tone stenched boxes that were formerly sold in such great quantities. The talking machine started the education of the masses in music, and the radio, taking the place of the talking machine, is doing more to educate the ears of the public to real tone quality which will lay the foundation for a building quality of pianos that existed in only a few makes during the peak years.

It will be found that the piano manufacturers are gaining courage and having gone through what they have these past two or three years they are conducting their financial affairs to meet the smaller number of pianos sold and keep their overhead down, by carrying a low inventory. In so doing they are able to make more money than they did when the productions were numbered in the thousands instead of by hundreds.

We will find that the piano stores of the future will not be large areas of floor-space with high rents, on the principal business streets of cities, but will be small studios on the side streets with men of musical ability making the sales of the good pianos to an astute musical public.

By cutting out all extraneous expenses, advertising honestly and selling honestly, the

piano currency represented in installment paper will be as good as the currency of Uncle Sam.

Another Radio Transition?

The radio is on the brink of another transition that will be as great as was the change from the battery to the electric.

This is the announcement by Sidney A. Moseley, of London, director of a television corporation, that television broadcasting as well as television receiving sets at a moderate price will shortly be made for the American homes. There is much in this announcement that gives food for thought as to the future of the radio and its effect upon the business side, for the television is creating a disturbance in the present conditions surrounding the manufacturing and selling of radios.

The great problem that faces the radio interests are the replacement possibilities. If it is possible to combine a portion of the present production of radios with television there will be a saving in replacement. If, however, the television and radio cannot be combined it will create a somewhat distressing condition. Though, if the Great Britain Corporation can supply television to the homes for \$100 then will it be possible for the present radio to hold its own.

It is to be noticed that television has interested stock brokers and offerings are being made which may attract people who have bought radio stocks. Radio investments produced fortunes for many lucky ones though much money was lost in buying stocks that eventually proved unproductive. Those who became interested in these radio stock offerings should be careful in accepting television, and carefully investigate what stock brokers may say in order to separate accurate statements from the presentations.

The telephone went through this same process, as did the talking machine, the phonograph and the electric-light, and it only requires a little investigation to get to the trustworthiness of stock offerings.

There is another phase concerning television that will cause as much discussion as did the introduction of the talkies in moving pictures. Television, however, simply reverses the offerings of the broadcasters and the talkies in that the radio is provided with pictures while the movies were supplied with the talking.

When the talkies were first added to the movies there was much conversation about what the talkies would do for music. Up to the present time, the music provided for the movies has been uncertain in tone production. Dialogue has registered excellently but musical difficulties have not yet been

overcome so that in this form little has been done toward developing a true appreciation of music.

The same difficulty is presented in the mechanical side of a talkie that was presented in the talking machine; it was found absolutely impossible to record a mother record to the exact pitch of the singer or instrumentalist. If the record moved faster or slower it was off pitch. Any musical tone differing in vibration, no matter how small, has the same effect as one who sings or plays off pitch.

The lack of attention on the part of employees in movie theatres to the adjustment of the mechanism that produces musical tones, where the talkies were shown, has caused the same trouble as that of the manufacturers of talking machines and phonographs, have never overcome.

Will not this same difficulty be apparent in television? Some may think that if one can see a violinist while the radio is broadcasting him, an added value will be given to the ear. And it may be that television will prove a great success. Only active demonstrations in public service will demonstrate this. If static develops in television equal to that in the radio, then there will be trouble; for does it not follow that static coming over the radio, even if it is removed from television, will militate against the value of the combination?

The possibilities of television are just as great as that of the movie or the radio in their inception. And it may be that England has solved what we have not succeeded in doing as yet—bringing television to everyone for a reasonable price. However, it is to be hoped that radio is not to receive another jolt, even though it does bring about a great transformation as to the production side of the business.

Piano Bargain Offerings

Piano dealers who have been suffering through the past depression have begun to realize, if they are good business men, the devastating effect of bargain offerings. Piano bargain offerings have been created through an excess of second-hand instruments. There has been an overplus of repossessions, and naturally, the dealers have been anxious to unload this part of their inventories, but it has been a hard problem to solve.

There have been many offers in the want columns of the daily papers in many of the smaller centers where families are moving from one town to another and offering their old pianos for sums that are almost unbelievable. In one large town the writer recently visited, it was found that a piano dealer had been thrown into bankruptcy, and in the assets were discovered over 300 second-hand pianos, representing trade-ins and repossessions. The consequence of all this was that some of the pianos were sold, part to dealers, part at auction, and a lot of them remained in the hands of the receiver. Some of these pianos, of good name, were sold as low as \$35.00.

It can well be understood that these bargains were taken up by those who would, in the natural course of piano selling, be prospective buyers of new pianos.

The replacement problem in the piano business has much to do with the difficulties with which the piano trade is afflicted.

Letters have been received by the present writer, many of them, asking the age of ancient instruments that are in homes or have been traded-in. Of course, these old pianos are not musical instruments in comparison with the pianos of today, but they are pianos, and in many homes a piano is a piano, whether it is musical or not. This brings about a condition that piano dealers are realizing has affected the business of today.

The only way of overcoming this is for the dealers to carry on through the name value of pianos and to discard the trade-in as much as possible. If the dealers would but resolve to not allow over \$50 on a trade-in and firmly refuse to make any allowance for the antiques of the square design, there would be a great profit in the end. One dealer who has fought to hold his own, added music and small musical instruments to his business sheet. He was carrying his overhead through the sheet music and small instruments, and he said that if he sold one piano a week he would break even as to rent, overhead, et cetera, and the cost of carrying his piano inventory. If he sold two pianos a week he would feel good, but if he could sell three pianos a week he would begin to think he was a rich man, for what he made on three good sales of good pianos to good parties would mean a cash profit instead of the accumulation of installment paper that carried a fifty per cent risk and which represented the cheap quality.

It is interesting to note that the big department stores that have been doing such great bargain advertising the past two summers have awakened to the fact that in the effort to increase volume of business they have been buying bargain stuff in order to attract the attention of the buying public. In doing this they have injured their name value and have not convinced their customers that they were houses of quality. It is stated that the quality houses are discarding bargain advertising of low quality goods, and that they find that the offerings of goods of high quality bring in customers who are able to pay for good quality goods. While the volume of business might not be just as large, still the results are far more satisfactory.

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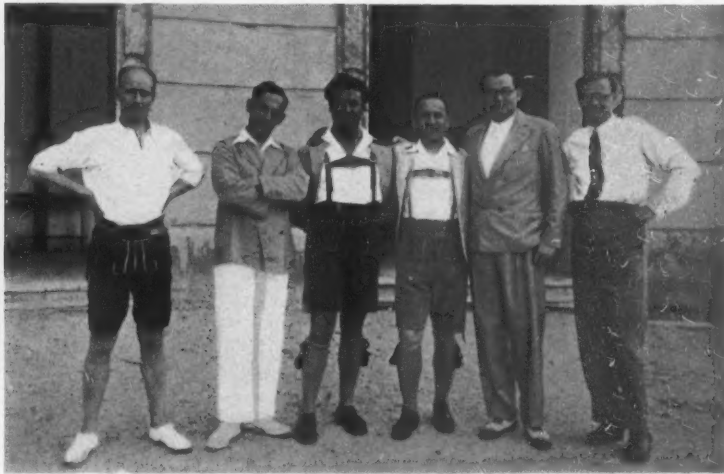
Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO



MR. AND MRS. GEORGE CASTELLE

(seated), and a group of students at the Austro-American Conservatory, Mondsee, Austria. Left to right: Ruth Frankel (a piano student of Rosina Lhevinne), and the following Castelle pupils, Beatrice Castelle, Helen Knowles, Helen Stokes, Dorothy Kemler, Mary Burns, Agnes Keelty, Katherine Newell, Marguerite Anger, Elsie Craft Hurley and Betty Bear. Little Georgette Castelle sits at the feet of her parents.



GEORGE CASTELLE

(third from right), voice pedagogue, of the Peabody Conservatory, with his guest, Armand Tokatyan, tenor, of the Metropolitan Opera Company, and members of the Roth Quartet. Left to right: Albert Van Doorn, cellist; Ferenc Molnar, violist; Mr. Tokatyan; Mr. Castelle; Feri Roth and Jeno Antal, violinists. This picture was taken at Mondsee, Austria, shortly after Mr. Tokatyan's successes in Budapest and Vienna.



BORIS KOUTZEN,

violinist and composer, whose nocturne, *Solitude*, was played on August 29 by the Philadelphia Orchestra, Alexander Smallens conducting, at Robin Hood Dell. Mr. Koutzen, who was present, was warmly received. *Solitude* was performed by the same orchestra in 1927, and in San Francisco under Alfred Hertz in 1928. Mr. Koutzen's latest work, *Sonatina for Piano*, soon will be published by La Sirene Musical, Paris.



JOHN W. CLAUS

of Pittsburgh, Pa., photographed on the estate of his sister in southern California. This teacher and pianist has been motoring in the High Sierras, and will resume his many musical activities in the east late this month.



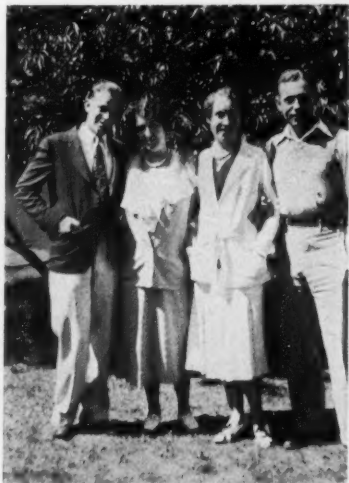
EARLE LAROS (RIGHT),

conductor of the Lehigh Valley Philharmonic Society, pictured with his piano student, Edwin J. Pearson, Jr., in the Pocono Mountains this summer.



PAUL LONGONE,

of New York, who is to be general director of this year's fall opera season at the Dal Verme Theatre in Milan. The repertoire will include among others, Suppe's *Boccaccio*, as presented at the Metropolitan last year, and a new opera, *Il Velo d'Oro*, by Giovanni Quintieri. Other operas announced for performance are: *Otello*, *Gioconda*, *La Boheme*, *Rigoletto*, *Tristan and Isolde*, and *L'Ultimo Lord*. The cast will include Maria Husa from Hamburg, Vittoria Refriquet, Franca Sor-nighi, Eleonora La Mance, Carabelli, Paglinghi, Laura Lauri-Polla, Renato Zanelli, Viorelli, Merino, Tafuro, Morelli, Santolini, Bagnar, Vilmar, and Granda. The conductor will be Alfredo Padovani.



ANNA HAMLIN

(second from right), soprano, with (left to right) Benjamin Tilberg, baritone, of the New York Opera Company; Jane Robertson, contralto, church soloist, of Detroit, and Byron Warner, tenor, who recently returned from five years of study and singing in opera in Italy.



CLARENCE ADLER,

pianist and teacher, in his New York studio.



MARION KAHN,

New York accompanist (right), photographed with Esther Dale, soprano, at Townshend, Vermont. The third member of the party is Jeff. Miss Kahn was accompanist for Miss Dale in several New England concerts this summer.

MUSICAL COURIER

Weekly Review OF THE World's Music



Underwood & Underwood photo

CLARENCE WHITEHILL

Baritone of the Metropolitan Opera Company

who has now added to his activities the teaching of singing, diction, operatic tradition and acting.

